2015|2016 ANNUAL REPORT

MONTREAL MUSEUM OF FINE ARTS

MICHAL AND RENATA HORNSTEIN PAVILION FOR PEACE

INAUGURATION IN NOVEMBER 2016

The fifth pavilion of the Museum complex is devoted to international art and education. It reflects the Montreal Museum of Fine Arts' fundamental values: it is a humanist, civic-minded and inclusive museum, an engaged player for Montreal, open to diversity and firmly anchored in its community. This new pavilion makes it possible to showcase close to 800 works from the Museum's collection of international art, from the Middle Ages to today.

The Michal and Renata Hornstein Pavilion for Peace was named in honour of these generous patrons who survived the Holocaust. Montrealers by adoption, they generously supported philanthropic causes in Quebec and Canada. Their outstanding gift of 77 Old Master paintings in 2012 is recognized as the largest private donation to a Quebec museum in modern history.

Designed by Atelier TAG in consortium with Jodoin, Lamarre, Pratte, the architecture of the Michal and Renata Hornstein Pavilion for Peace opens up onto the city, offering visitors a panoramic view from the river to the mountain. The architectural quality of this major legacy project has already been recognized with a *Canadian Architect* Award of Excellence and a nomination for the prestigious Mies Crown Hall Americas Prize for Emerging Architecture from the College of Architecture at the Illinois Institute of Technology.

MICHEL DE LA CHENELIÈRE INTERNATIONAL ATELIER FOR EDUCATION AND ART THERAPY

Thanks to our partnerships with 450 associations, universities and scientific organizations, this new educational and community complex is a veritable laboratory of innovation. It is the largest educational complex in an art museum in North America.

Thanks to the generosity of Michel de la Chenelière, two storeys of the new pavilion are devoted to education and art therapy. These new facilities will enable the Museum to better meet the growing demand and pursue its outstanding work of establishing ties with the community and exploring matters of identity.

PAVILION FOR PEACE... WILL SOON BE A GEM ON QUEBEC'S ART SCENE
The impression, as one stands in the 45,000-square-foot structure, is of being in a serene urban retreat, a series of fluid spaces in which one moves easily about each floor and from floor to floor.
– MONTREAL GAZETTE

A NEW PAVILION EMBEDDED IN ITS CITY
This new cultural showcase... will herald with pomp Montreal's 375th anniversary... The collection of 77 Old Masters generously donated by Michal and Renata Hornstein will be on view on levels two, three and four of the new pavilion... The exhibition layout is currently being designed to welcome the outstanding paintings by Joos de Momper, Pieter Claesz, Jan Steen, Jan Lievens and Jacob van Ruisdael...
– LA PRESSE, Montreal

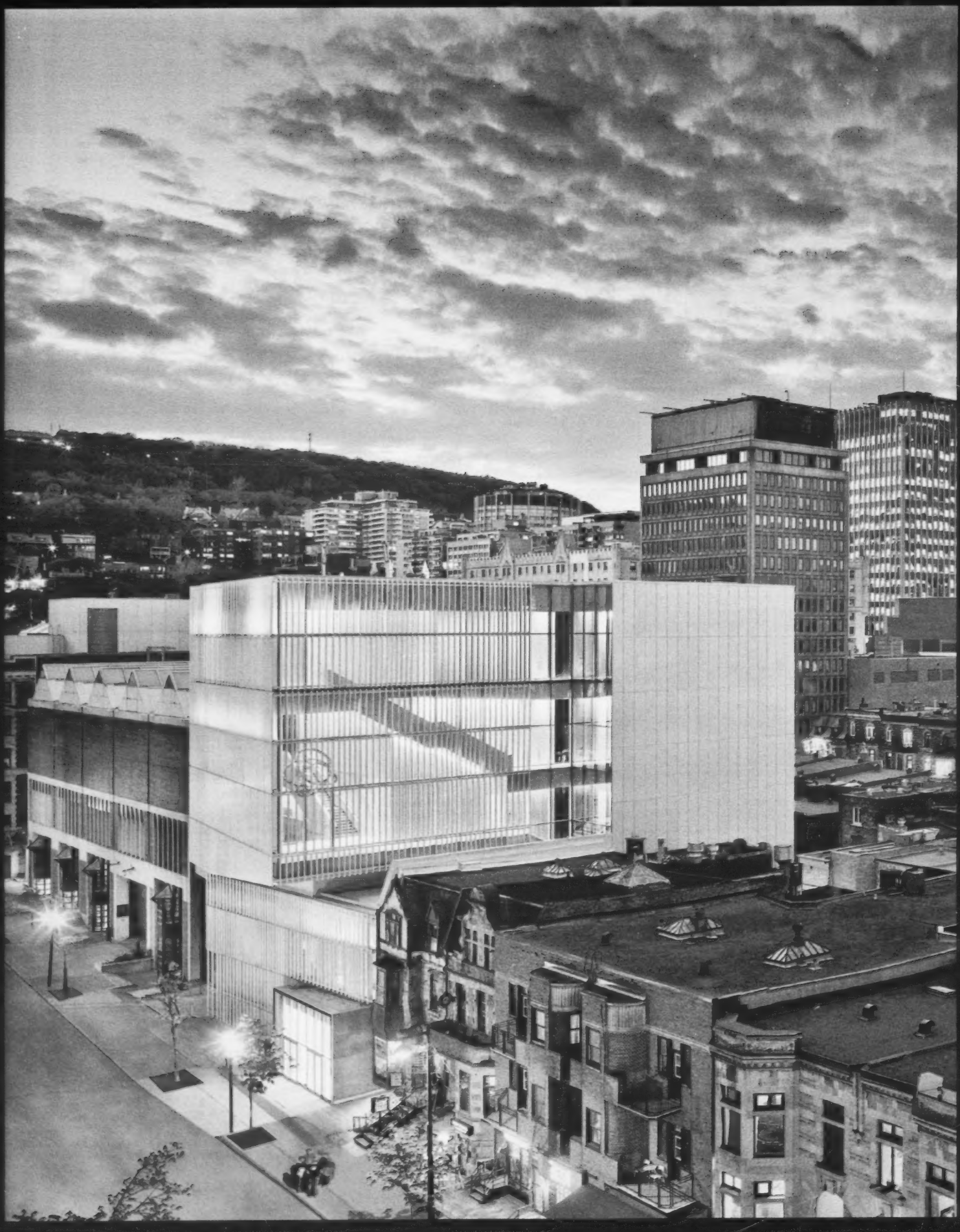
A LIGHT-FILLED PAVILION
A cultural showcase that opens up onto the city... this four-storey building in glass, aluminum, concrete and wood is an ode to simplicity.
– LES AFFAIRES, Montreal

Bathed in natural light, the building charms with its impression of weightlessness.
– L'ACTUALITÉ, Montreal

WELLBEING AT THE HEART OF MONTREAL MUSEUM OF FINE ARTS EXTENSION
As well as housing Old Masters, the Michal and Renata Hornstein Pavilion for Peace also focuses on art therapy.
– THE ART NEWSPAPER, London

So when I see what you are doing here at the Museum, this great Quebec museum, I am very proud.
– Philippe Couillard, Quebec Premier

Photo © Marc Cramer ▸



A MEMORABLE YEAR MARKED BY INNOVATION

The year 2015-2016 has once again been a memorable one for the Montreal Museum of Fine Arts, whose reputation continues to grow with its successes and innovations.

Unfortunately, some invaluable patrons of the arts have left us. First, Bernard Lamarre, who for almost twenty-five years attended to the interests of the Montreal Museum of Fine Arts, which he greatly helped to expand. Michal Hornstein, an influential businessman, a great collector of art and an outstanding patron, passed away on April 25. Then, three months later, Renata Hornstein died just a few weeks before the inauguration of the Michal and Renata Hornstein Pavilion for Peace. Jacques M. Brault, an Honorary President and patron of the Museum, also passed away in June 2016. We are deeply saddened by the loss of these great friends of the Museum. Their contributions will forever remain engraved in the Museum's history.

ONE MILLION VISITORS TO THE MUSEUM

In 2015-2016, for the third year in a row, the Museum welcomed close to one million visitors. The *Benjamin Constant* exhibition was seen by close to 120,000 visitors, 66,000 of whom saw the exhibition between April 1 and May 31, 2015. *Metamorphoses: In Rodin's Studio* drew over 200,000 visitors, becoming Montreal's most popular exhibition in the summer of 2015. In the fall, the Canadian art exhibition on the Beaver Hall Group drew close to 100,000 visitors. More recently, the exhibition *Pompeii* drew 100,000 visitors in less than two months (February and March 2016), a good start to reach over 300,000 by the exhibition's closing.

The Museum's rich encyclopedic collection, housed in four pavilions, was seen by almost 300,000 visitors, and in spite of a decrease in the number of school visits in the fall of 2015 because of the teachers' work-to-rule campaign, 300,000 people took part in educational and cultural activities.

Bourgie Hall, which will celebrate its fifth anniversary in September 2016, hosted 159 concerts attended by 42,000 people.

These are impressive attendance figures that demonstrate the Museum's success among its various audiences, including its loyal VIP members, who numbered 107,145[1] as of March 31, 2016 – a total of 62,351 memberships – the largest museum membership in Canada! The Foundation team developed a philanthropist programme that offers numerous privileges to members depending on the level of their donations: the Young Philanthropists' Circle (which already existed), the Angel Circle, the President's Circle (which also existed) and the Elite Circle.

Bravo to all the teams contributing to the Museum's success!

TOWARDS IMPROVED FINANCIAL SUSTAINABILITY FOR THE MMFA

As Chairman of the Board, my greatest goal has been to ensure the Museum's financial sustainability. This year, we succeeded in convincing the Government of Quebec to give the Museum back the equivalent of the annual budget cut over several years ($1.5 million). This one-time funding is decisive for the future of the Museum, which for twenty years has been dealing with cuts to its government grants. But the battle has not yet been won, and we still have to convince the government to grant us this funding on an annual basis. So we are continuing our work with the Government of Quebec in order to find a new funding method. Such rethinking is crucial if we are to reassure our major patrons and encourage a greater number of private donations.

General self-generated revenues total $18.5 million (55%) while grant revenues total $15.4 million (45%) for a total budget of $33.9 million. The MMFA is a model when it comes to self-funding, which has risen impressively from 24 to 55% over the past ten years. The MMFA is unquestionably the Canadian museum with the highest level of self-funding. The MMFA's financial statement is evidence of the sound and efficient management by the Museum's teams, who demonstrate exemplary rigour. They have my sincere congratulations.

I also wish to thank all our government partners for their attentiveness and commitment towards the Museum. Chiefly, Quebec's Ministère de la Culture et des Communications for its financial assistance and also for its support in all our efforts to revise our funding methods and for its contribution to the Museum's ongoing digital evolution through Quebec's Digital Cultural Plan. Thanks also to Canadian Heritage, the Canada Council for the Arts and the Conseil des arts de Montréal for their ongoing support, as well as to the Ville de Montréal for the landscaping around the Museum complex.

THE MMFA'S ENCYCLOPEDIC COLLECTION

In 2015-2016, the MMFA's encyclopedic collection – the only one of its kind in Canada – was enriched with 541 works valued at $11 million. I would like to take this opportunity to extend my sincere thanks to all the generous donors who contribute to the development of the collection by donating major works of art to the Museum. Without their generosity, the Museum would never have the budget to make acquisitions such as these.

RECORD NUMBER OF TOURING EXHIBITIONS

The MMFA's major exhibitions, recognized around the world for their quality and original design, continue to travel the world. *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* completed the twelfth leg of its world tour in Seoul, South Korea, at the prestigious Dongdaemun Design Plaza, built by the late Zaha Hadid, after its presentation at the Grand Palais, Paris, and the Kunsthalle in Munich. *Metamorphoses: In Rodin's Studio* began its tour in Richmond, Virginia. And *1920s Modernism in Montreal: The Beaver Hall Group* made its first stop in Hamilton. The export success of our exhibitions helps us to balance our budgets (by reducing the net costs of our exhibitions) and increase the Museum's international renown.

THE MICHEL DE LA CHENELIÈRE INTERNATIONAL ATELIER FOR EDUCATION AND ART THERAPY

On November 9, 2015, the MMFA unveiled its Michel de la Chenelière International Atelier for Education and Art Therapy. Attending the event were Quebec Premier Philippe Couillard, Hélène David, Minister of Culture and Communications, François Blais, Minister of Education, Higher Education and Research, Robert Poëti, Minister of Transport and Minister responsible for the Montreal region, and Montreal Mayor Denis Coderre.

At 38,620 square feet, it will be the largest educational complex in a North American art museum, ahead of the Art Gallery of Ontario, the Art Institute of Chicago, the Metropolitan Museum of Art and the Columbus Museum of Art, Ohio.

The Museum continues to develop innovative programmes for preschoolers and families, school and community groups, and immigrants, refugees, disadvantaged people, those with disabilities, seniors and

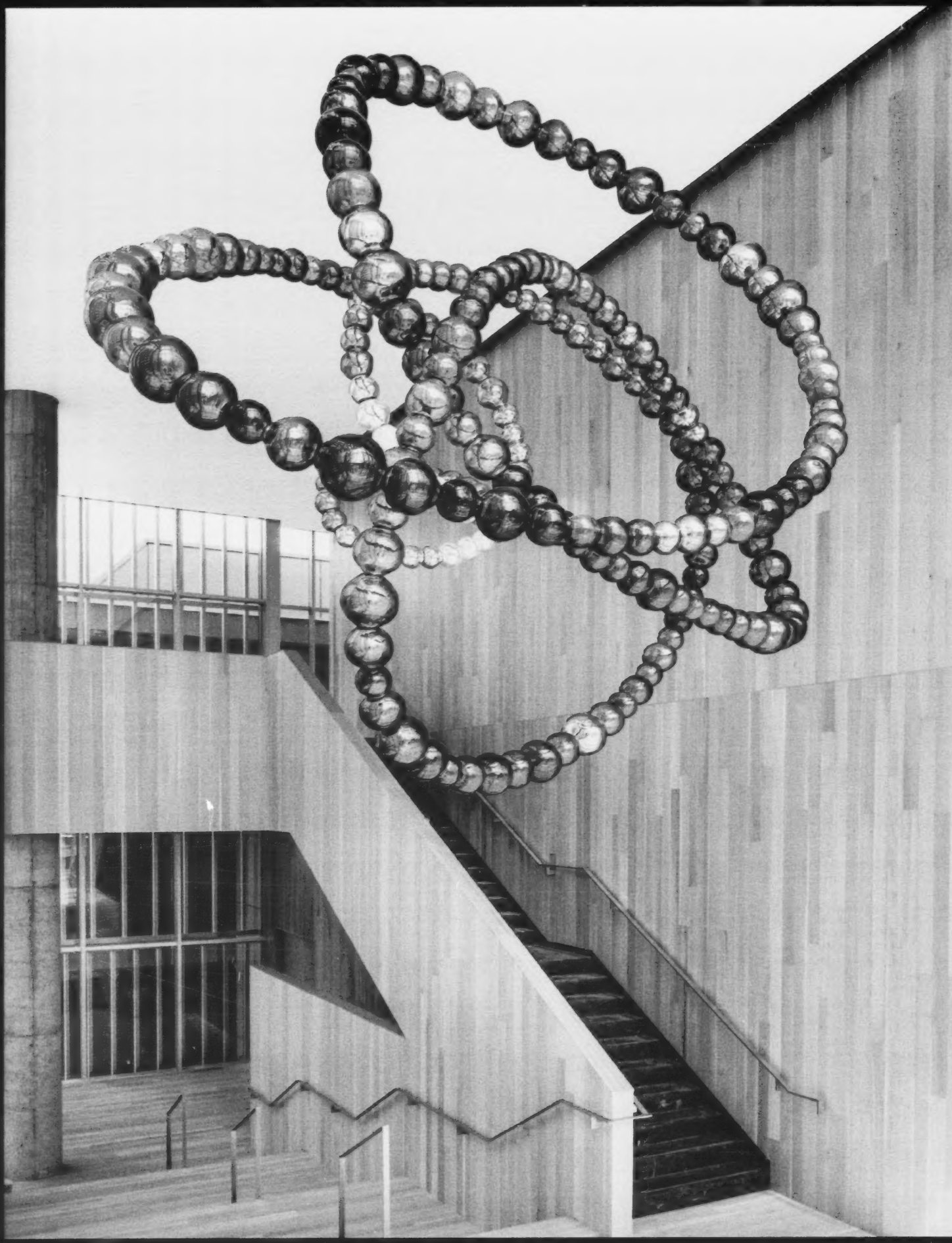
BRIAN M. LEVITT
Chairman of the Board

installed high above "The Beach," a large open space on Level 3 that overhangs Bishop Street, Jean-Michel Othoniel's glass sculpture entitled The Peony Knot *is already giving Montreal a message of peace and openness.*

– LA PRESSE, Montreal

▶

Jean-Michel Othoniel (born in 1960), *The Peony Knot*, 2015, mirrored blown glass, stainless steel, 300 x 300 x 200 cm. MMFA, purchase, Gisèle Trépanier Bequest, Rpoux•Art 2016 Fund, generously made possible by Galerie Perrotin. © Jean-Michel Othoniel / SODRAC (2016). Photo: MMFA, Denis Farley



people at risk. A laboratory for innovation, the Museum is leading the way by working with recognized experts in education, health, research, and social and community services. The Museum collaborates with over 450 agencies working with clienteles having special needs.

THE REMARKABLE COMMITMENT OF OUR VOLUNTEERS

The MMFA has an impressive number of volunteers. The members of the Museum's Volunteer Association organize fundraising events that are essential to our funding needs: thanks to the profits generated by the Museum Ball, the Benefit Soirée, *A Night at the Museum* and the Bijoux=Art event, the Volunteer Association presented the Museum Foundation with a cheque for $1,011,800. The Volunteer Guides do a remarkable job, enriching visitors' experience with fascinating tours of our collections and major exhibitions. In the past fiscal year, the Guides gave tours of the collections and our major exhibitions to 47,000 people. The Acquisition Committees, the Audit and Financial Administration Committee, the Foundation's Philantropic Circles Committes and the Boards of Trustees of the Museum and the Foundation are all made up of engaged and dedicated volunteers. I thank each and every one of them for their remarkable commitment.

TOWARDS THE OPENING OF A FIFTH PAVILION IN NOVEMBER 2016

Opening officially in November 2016, the Michal and Renata Hornstein Pavilion for Peace is an important legacy project for Montreal's 375th anniversary. The architectural quality of the pavilion, built by the consortium of Atelier TAG and Jodoin Lamarre Pratte Architectes, two Montreal architectural firms chosen by competition in 2013, bolsters Montreal's status as a UNESCO City of Design. This expansion, the second in less than five years, is on time and on budget. The total cost of this project is $25 million. Construction costs for the Museum's two most recent pavilions are significantly lower than those of other Canadian museums: $500/sq. ft. for the Michal and Renata Hornstein Pavilion for Peace and $577/sq. ft. for the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art. In both cases, the buildings' designs respect sustainable development and energy efficiency standards.

Paul Lavallée, Director of Administration at the MMFA, has retired after thirty-eight years. On behalf of the Board of Trustees, I would like to extend my sincere thanks for his important contribution. Over the years, Paul worked with six Museum Presidents and five Directors. He oversaw the Museum's expansion with the addition of three pavilions: the Jean-Noël Desmarais Pavilion in 1991, the Claire and Marc Bourgie Pavilion in 2011 and now the Michal and Renata Hornstein Pavilion for Peace. He will always remain a great friend of the Museum and will continue to work with us on some special projects. Many thanks, Paul.

NEW APPOINTMENTS TO THE BOARD OF TRUSTEES

I have been Chairman of the Board now since 2008. I have decided to pass the torch at a key moment in the MMFA's history, a few months before the inauguration of the Michal and Renata Hornstein Pavilion for Peace, just as my predecessor Bernard Lamarre did before the opening of the Claire and Marc Bourgie Pavilion. Jacques Parisien becomes the new Museum President on June 1, 2016.

A director and consultant with several Canadian companies, Jacques Parisien is president of Power Communications and sits on the board of Square Victoria/Gesca, a Power Corporation company that publishes *La Presse*. A dedicated and committed Montrealer, Mr. Parisien is involved in many social and community activities. He has been a Museum Trustee since 2014.

Pierre Bourgie, a major patron of the MMFA, succeeds Michal Hornstein as Vice-president of the MMFA. Very involved since 2007 in supporting the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art and the Bourgie Concert Hall, which were inaugurated in 2011, he is also the founding President of the Arte Musica Foundation, in residence at the MMFA. President of the Société Financière Bourgie and Ipso Facto investment firms, Mr. Bourgie has been a Museum Trustee since 2009.

I will continue to dedicate the same energy to the Museum, and I will sit on the Board as Honorary President, and I plan to be particularly involved with the Foundation in order to increase private funding for the Museum, which is essential to its growth. I would like to thank the members of the Board for their ongoing support.

Finally, I would like to emphasize the exceptional work of the Director and Chief Curator, Nathalie Bondil, her innovative vision, her contagious enthusiasm and her ability to continually reinvent. Once again this year, she has received numerous honours, which I wish to mention since such recognition is a positive contribution to the Museum's renown and success. In 2015, she received an honorary doctorate from the Université de Montréal and was invested in the Order of Canada, marking her contribution to the development of arts and culture as a museologist and administrator. She also received the medal of the Assemblée nationale du Québec on March 8, 2016.

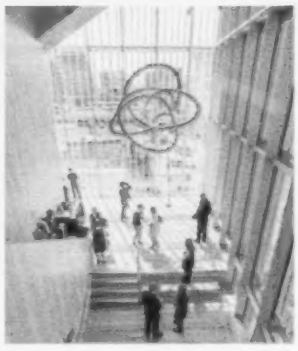
On behalf of the Board, I wish to congratulate the entire Museum team for its determination and professionalism. The Montreal Museum of Fine Arts is a great institution. I am proud to be a part of this passionate and committed community. I plan to remain very involved with the Museum, as there remains much to be done to ensure its financial stability.

1 Following the adoption of the calculation method used by most major North American museums, the number of members was adjusted upwards the fiscal 2015-2016. This change did not affect the calculation of the number of memberships.

THE SCULPTURE GARDEN IS TRANSFORMED INTO A LABYRINTH

A brand-new installation jazzed up Du Musée Avenue during the summer of 2015. Designed by NIP PAYSAGE and installed with the help of the Ville de Montréal, it invited passers-by to explore a 600-m² maze. Designed in relation to Mount Royal, like a green belt that reflects the decorative textures of the mountain, the maze also served as a fun way of (re)discovering the twenty-two works in the Museum's Sculpture Garden.

1



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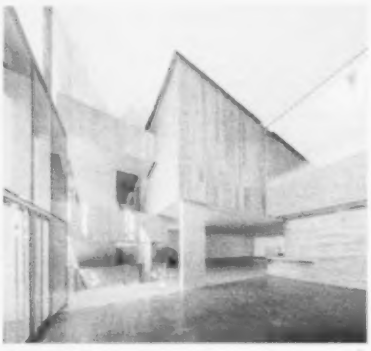


3

◀
1 and 2.
Interior views of the Michal and Renata Hornstein Pavilion for Peace.
Photos © Marc Cramer.
3. Media tour of the Pavilion for Peace.
Photo: Pierre Longtin

THE MMFA CONTINUES TO EMBRACE DIGITAL TECHNOLOGIES

The MMFA is continuing to develop its digital strategy with the aim of offering its various audiences tools adapted to their needs so they can access the most up-to-date information about our exhibitions, cultural activities, concerts and events.

The home page of the Museum's website was completely redesigned to present all of our many programmes and activities. With the quality and quantity of its content, this page serves as a showcase for everything that is going on at the Museum. The online cultural calendar replaces the printed brochure *Cultural Activities* that was previously distributed by mail. The digital format means information can be continually updated for visitors looking for new cultural activities among the growing number offered at the Museum. The online box office is now more efficient: whether buying tickets for an exhibition or concert, booking passes for a lecture, registering your child for day camp, becoming a member or making a donation to the Museum, the transaction is completed in three quick and easy steps.

During the renovation of the Lobby, the Museum also added six giant screens in the entrance of the Jean-Noël Desmarais Pavilion. The effect of these innovative screens is truly spectacular.

For the exhibitions *Rodin* and *Pompeii*, the MMFA developed mobile sites to give visitors access to the content of exhibition wall labels and panels on their smart device – a brand-new experience!

Lastly, the MMFA's social networks have seen outstanding growth, which speaks to the commitment of our loyal visitors. This social community contributes to raising the Museum's profile and expanding its reach with shared content and overwhelmingly positive comments.

Many thanks to all the Museum teams who took part in helping the Museum to continue to evolve digitally, and our partner, Rouge On Bleu!

These innovations were funded by a contribution from the Ministère de la Culture et des Communications du Québec, as part of its Digital Cultural Plan.

PASCALE CHASSÉ
Director of Communications

ENGAGED ONLINE COMMUNITIES

WEBSITE: 2 million visitors annually

NEWSLETTER: 170,000 subscribers

+ 100,000 likes

+ 100,000 followers

+ 17,000 followers

+ 500,000 views

Photo © Marc Cramer

THE MMFA SALUTES A TOWERING FIGURE IN QUEBEC, BERNARD LAMARRE

The pioneer of a modern Quebec and Montreal, a visionary, engineer, entrepreneur, builder, philanthropist, art lover, the father of seven children and so many great projects for Quebec and around the world, Bernard Lamarre (1931-2016) was truly bigger than life. In 2011, Museum management and staff paid tribute to this great man by dedicating David Altmejd's monumental bronze sculpture *Eye* to him during the inauguration of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, the second expansion project after the Jean-Noël Desmarais Pavilion in 1991, which Bernard Lamarre initiated for Montreal and the Museum.

In the book *A Museum in the City: A History of the Montreal Museum of Fine Arts* (2007), Georges-Hébert Germain described him thus: *"He led projects in some fifty countries, managed an enormous budget and thousands of employees engaged in harnessing rivers, managing forests, recycling industrial wastes, building subway systems, laying pipelines, excavating tunnels under rivers and mountains, and constructing skyscrapers, highways, and nuclear power plants. No challenge seemed too big for this solid, down-to-earth, good-natured man with a charming bonhomie, which he cultivated and used to fearsome effect. Weekdays and weekends alike, he wore a dark suit with a white shirt, the collar awry, tie slightly crooked, often with a rumpled trench coat – his general air of dishevelment seeming to indicate that he was not some staid businessman, but an engineer and a man of action. A quiet strength, an obvious joie de vivre, good sense and an inexplicable charm and energy..."*

For close to twenty-five years, Mr. Lamarre presided over the MMFA, whose growth he greatly contributed to, first as a Trustee from 1979 to 1982, then as President from 1982 to 1991, and again from 1997 to 2008, when he became Honorary President, a position he held until his death.

According to Brian M. Levitt, Mr. Lamarre's successor: *"Mr. Lamarre's commitment and vision have left an indelible mark on the history of this institution. The Museum's success has been due in great measure to the determination and energy with which he inspired the organization to pursue the twin goals of ensuring its growth and making art accessible to everyone."*

Nathalie Bondil had this to say about her first Museum President: *"A great lover of life, Mr. Lamarre succeeded in having, as few others have, both a hugely successful professional and family life, founded on unshakable values in the service of an extraordinary intelligence. He is the one who inspired the Museum to both dream and draw up a business plan! Through his vision and his actions, he demonstrated that the future lies in action. Up until his final hours, he remained passionately interested in the Museum, its exhibition programme, its budget victories and gambles won... And we continue to grow. We carry his example and his thoughts with us."*

1.
Bernard Lamarre, 2006.

2.
Former Quebec Premier René Lévesque, Bernard Lamarre and Clément Richard, then-Minister of Cultural Affairs, 1985.

3.
Bernard Lamarre, Jacqueline Desmarais and the late Paul Desmarais at the inauguration of the Jean-Noël Desmarais Pavilion on November 21, 1991.

4.
From left to right: Michal Hornstein, Clément Richard, Nathalie Bondil, Bernard Lamarre, the Honourable Serge Joyal and Brian M. Levitt at a tribute evening for Bernard Lamarre, on May 26, 2009.

Mr. Lamarre was an engineer who spun a small family enterprise into one of the world's leading engineering companies, piloting a series of bold projects that transformed Canada and drew international attention.

– THE GLOBE AND MAIL, Toronto

A towering figure in the Quebec engineering sector, visionary, philanthropist, lover of art: the torrent of reactions triggered... by the death of Bernard Lamarre is reserved for those who have left their mark on their era.

– LE DEVOIR, Montreal

When he retired, Bernard Lamarre devoted himself to his passion: art. Indeed, he assembled the largest collection of art in Quebec. A patron and a philanthropist, he was also involved in the Montreal community.

– RADIO-CANADA.CA

He was a memorable man with a very endearing personality. He gave very generously of his time to young people and inspired more than a few of them, including me.

– Dominique Anglade, Quebec's Minister of the Economy, Science and Innovation

Beyond his contribution to the business world, Montreal mourns the loss of Bernard Lamarre as one of Montreal's leading patrons. Mr. Lamarre was considered a pillar of philanthropy in the French-speaking community.

– Board of Trade of Metropolitan Montreal

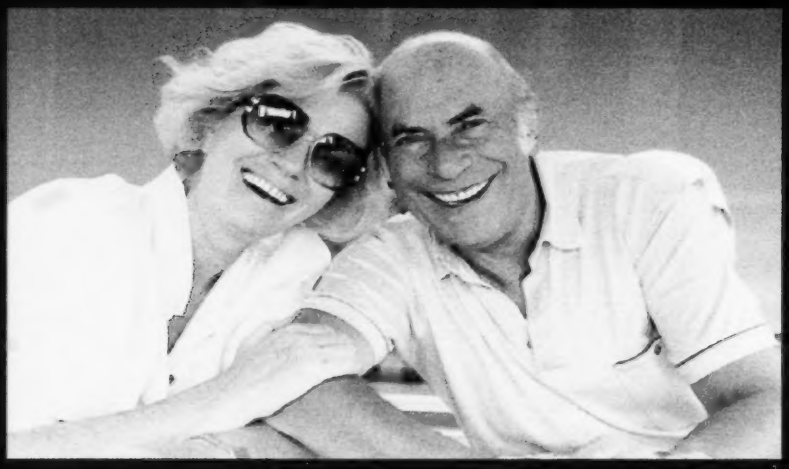
Throughout his long career, the name of this engineer, businessman and philanthropist ... was associated with numerous projects that contributed to raising the profile of Quebec engineering internationally and that continue to be part of our architectural landscape.

– LA PRESSE, Montreal

Bernard Lamarre was a man of great endeavours, a bold visionary of unusual intelligence. It is to him that we owe some of our largest hydroelectric projects, which have earned Quebec worldwide recognition in the field.

– Philippe Couillard, Premier of Quebec

MICHAL AND RENATA HORNSTEIN, EXCEPTIONAL PATRONS



Just a few months before the opening of the Pavilion for Peace, Michal Hornstein (1920-2016), successful businessman, great art collector and an exceptional Museum benefactor, died peacefully on April 25. Three months later, on July 22, his wife, Renata (1929-2016), died in turn, rejoining the spouse she so loved and missed. Michal and Renata had a strong bond as a couple and built a life that was propelled beyond the ordinary by their unshakable love of life, optimism and tenacity. Both of them had an ardent desire to share their good fortune and express their profound gratitude towards their country of adoption.

A builder who brought people together, Michal Hornstein played a key role in Montreal by contributing to the protection and promotion of art, health care and education. A devoted Museum supporter, Mr. Hornstein has left an indelible mark on the MMFA. In 1970, he joined the Museum's Board of Trustees; in 1979, he was named Vice-president; and in 1982, he was appointed Chairman of the Acquisition Committee – International Art Before 1900 and Ancient Cultures. In addition to his major financial support and innumerable gifts of artworks, he was always available for the Museum, which he loved like a second home. His exemplary involvement has contributed to the Museum's renown as a leading cultural institution in Quebec, Canada and around the world.

In 2012, Michal and Renata offered the MMFA their internationally renowned collection of Old Masters, 77 works of art that trace the evolution of figuration from the Renaissance to the advent of modern art. Recognized as the largest private donation to a Quebec museum in modern history, the gift of this collection led to the construction of the fifth pavilion in the Museum complex, the Michal and Renata Hornstein Pavilion for Peace. The story of their life, it testifies to the Hornsteins' commitment to the Museum for over 40 years and constitutes a remarkable legacy for Montreal, Quebec and Canada.

The MMFA wishes to show its deep admiration for this exceptional couple and salute their extraordinary career and especially their incredible philanthropic commitment. For many years, we had the great privilege of benefiting from the generosity of Mr. and Mrs. Hornstein to enrich our national heritage. Without their extraordinary contribution, the Museum could never have dreamed of acquiring such valuable works.

Nathalie Bondil expressed her sadness on behalf of the Museum: "Over the decades, Michal changed the Museum's profile thanks to his remarkable gifts of artworks and his ongoing support. We already miss his sharp mind, his laconic repartee and his lively sense of humour, but his generosity will remain, his vision of a larger museum, a benevolent institution for future generations... Renata wanted to inaugurate the Pavilion for Peace, but now she rests in peace with her beloved husband. She was a strong, courageous, cultivated, brilliant, generous and truly inspiring woman... We bid adieu to our friends: our legendary couple has left us."

1.
Shown in front of Joos de Momper the Younger and Jan Brueghel the Elder's *Wide Mountain Landscape with Travellers and Beggars* at the Hornsteins' home on February 20, 2013: 1st row, from left to right, Hilliard T. Goldfarb, Senior Curator – Collections and Curator of Old Masters, MMFA; Renata Hornstein; 2nd row, Nathalie Bondil, Philippe Couillard, Quebec Premier; Hélène David, Quebec's Minister of Culture and Communications; and Michal Hornstein.
2.
Renata and Michal Hornstein.

In his constant desire to give back to his adopted homeland with the generosity it had shown him, Michal Hornstein was determined to share the great fortune he had made through real estate by acting as an informal patron of the arts and funding projects in health and education.

– CONNAISSANCE DES ARTS, Paris

Michal Hornstein was not only a shrewd businessman, he was also a great human being. Having lived through Nazi persecution, he valued life and cherished the ideals of liberty, fraternity and sharing. His generosity and his great love for the arts made him the perfect ally for the blossoming of our culture and the expansion of our museums.

– Philippe Couillard, Premier of Quebec

Michal Hornstein, one of Canada's most pre-eminent art collectors and patrons, has died... at the age of 95. [His collection] is notable for its focus on Dutch and Flemish painting, but it also includes French and Italian landscape artists, impressionists and sculptures by Rodin and Dalou.

– LE JOURNAL DES ARTS, Paris

The Hornsteins were remarkable citizens who showed devotion and outstanding generosity towards our metropolis. On my own behalf and that of Montrealers, I honour the memory of this couple who have left an indelible imprint on our historic and cultural heritage. They have burnished the reputation of the metropolis.

– Denis Coderre, Mayor of Montreal

Together they made a formidable couple, amassing a collection of art that they chose to donate in order to share their passion with others.

– THE GLOBE AND MAIL, Toronto

THE PHILANTHROPIST COUPLE, WHO ESCAPED THE NAZIS IN POLAND, ENRICHED MONTREAL'S MUSEUM OF FINE ARTS
On 19 November, the MMFA will open the Michal and Renata Hornstein Pavilion for Peace, which will house their Old Master collection. The name of the new pavilion expresses the Hornsteins' optimistic belief that good will ultimately overcome evil—their fundamental life experience.

– THE ART NEWSPAPER, London

THE MMFA CONTINUES TO GROW ON THE EVE OF A NEW EXPANSION

For the third consecutive year, the Montreal Museum of Fine Arts welcomed almost a million visitors. By March 31, 2016, a total of 956,168 visitors had passed through the Museum's doors. The attendance figures for exhibitions were higher than those for 2014-2015. That they did not reach a million, unlike those for the two previous years, was due to the impact of the teachers' work-to-rule campaign, which resulted in a decrease in the number of school visits, which were 60% fewer in the fall and 40% fewer in January-February. According to the special report *Visitor Figures 2015* of the British publication *The Art Newspaper*, the MMFA is still the most visited art museum in Quebec, the second in Canada, and is rated as the twelfth in North America.

Pursuing its educational and humanist mission, the Museum tripled the number of participants in its educational and cultural activities since 2012, which rose from 100,000 to 300,000 (+200%). With its 62,000 memberships and 107,000 members,[1] the MMFA ranks first in Canada and fifth in North America, an increase of 157% since 2010. It generates economic spinoff of over $100 million annually for Montreal and Quebec, according to the study of its economic, tourism and social impact carried out in 2015 in collaboration with McKinsey & Company.

Once again in 2016-2017, the MMFA is undergoing a major expansion and a challenging year with the inauguration of a fifth pavilion, only five years after its fourth wing opened in 2011. From the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art to the Michal and Renata Hornstein Pavilion for Peace, the Museum has experienced phenomenal growth: the figures in the McKinsey study demonstrate our actual performance on the Canadian and American scales. Maintaining this continuous growth continues to be a real challenge in the current context. If we are to retain the loyalty of our donors and the interest of our visitors, the dynamism and originality of our activities, programmes and projects are more important than ever.

In the Blue Room of the National Assembly while the 2016 Budget was being announced, enthusiastic applause hailed the Museum's performance, specifically mentioned in the text of the Budget.[2] After four years of successive reductions of the annual grant, the Government of Quebec decided to remit to the MMFA a one-time sum of $1.5 million. We are deeply grateful for this essential injection of funds at a time of new expansion. In addition to the steps taken by Museum management and the Board of Trustees, the McKinsey report, which undoubtedly confirmed the institution's efficiency, will have had an impact. Our goal is now to obtain such a sum every year, given that the success of our latest fundraising campaigns was in a sense diminished by the repeated cuts in government funding.

BEYOND THE SPECIALIST MUSEUM: MANIFESTO FOR A HUMANIST MUSEUM

Last November 9, one year ahead of the opening of the Michal and Renata Hornstein Pavilion for Peace, we unveiled our educational programmes, our projects to develop a socially engaged museum, our innovative partnerships and, above all, our vision of the future. Michel de la Chenelière International Atelier for Education and Art Therapy, the largest such complex in a North American art museum. It was a truly exceptional evening, attended by Quebec Premier Philippe Couillard, Ministers Hélène David (Culture and Communications), François Blais (Education, Higher Education and Research) and Robert Poëti (Transport and Responsible for the Montreal Region), as well as the Mayor of Montreal, Denis Coderre. It exceeded all expectations: *"a dream that one day art, education and health will come together as one,"* as Michel de la Chenelière said. Present in the group were many friends, Museum partners and patrons from the academic, educational, scientific and community milieus, some of whom spoke eloquently about our many collaborations.

I am grateful to all our staff, our collaborators, patrons and partners, thanks to whom the educational project belongs not only to a department of the Museum but to the Museum as a whole, which takes this vision beyond our walls, with real generosity and a desire to use innovation as a way to create a more humanist institution. How far we have come since we set up the Hercules committee in 2010! But there is still so much to do… It is my firm belief that the Museum must be a committed agent for social progress.

A LABORATORY-MUSEUM FOR THE 21ST CENTURY

"The impressive panoply of projects under way shows how much the Montreal Museum of Fine Arts has made education and art therapy a vector of dynamism that allows it to go out and find its audiences. With its innovative content and ability to gather others around it, the Museum is an inspiring model both at home and abroad," observed Hélène David, our Minister of Culture, whose academic and professional background has firmly convinced her about the cause of education. *"The Museum is not just a place where we go to look at objects, we are ourselves subjects who observe this museum, which is evidently a model for other museums, not only in Quebec but also in Canada and around the world."* The premier – a neurosurgeon, let's not forget – congratulated us for imagining the museum differently, by quoting Picabia in jest: *"Fortunately our heads are spherical because this way our ideas can change direction. So when I see what you are doing here at the Museum, this great Quebec museum, I am very proud."*

A laboratory for innovation, the Museum is leading the way by working with recognized experts in education, health, research, social services, universities and local community groups, with support from the business and philanthropic communities. I articulated this vision in a socially engaged manifesto for a humanist museum: it promotes new, 360-degree approaches to art instead of from just one disciplinary angle. Research, notably in neuroscience, demonstrates the benefits of the arts for well being and even their therapeutic value: the circuits between our purely biological being and our purely cultural being are continually being better defined. Our understanding of the sensate and emotional dimensions of human nature is being enriched through scientific research and through the practices used in Museum visits and workshops.

I am convinced that, in the twenty-first century, culture will be recognized as being as important for health as sport was in the twentieth century. I believe our innovative and multidisciplinary initiatives, supported by our numerous partnerships, anticipate humanity's future needs. I am certain that culture, in which museums play a vital role, has an overarching mission to respond to broad social issues – academic success, inclusion, diversity, the aging population – a contribution that goes beyond 1% of the budget.

With Michel de la Chenelière's first donation, we made a qualitative and quantitative leap, doubling our educational and community facilities in 2012. We launched several pilot projects in health and education. We initiated and produced a documentary, the first in the "Art Is Good for You" series. The innovative *Sharing the Museum* programme is more active and effective than ever: it assists some 450 community organizations that work with immigrants, refugees, the disadvantaged, the handicapped, the elderly and the disabled. The result? The Museum ranked first among Canadian museums in 2015, with 307,000 participants in its educational, cultural and community programmes – a 207% increase in three years! When I was asked to

NATHALIE BONDIL
Director and Chief Curator

A HUMANIST VOCATION REINFORCED
The new fifth pavilion of the MMFA will include … an additional story to promote the Museum's social, educational and therapeutic activities.

– LA PRESSE, Montreal

ART, WELLNESS TO BE MUSEUM'S MISSION
The MMFA wants to cast off its elitist reputation, popularize its collection and create the largest educational and art therapy complex at any museum in North America.

– MONTREAL GAZETTE

The MMFA is redefining what an art museum can and should be… The museum has been able to devote more space and attention to art therapy and education as the result of a $5-million donation from educational publisher Michel de la Chenelière.

– CBC.CA

▲
Photo: Richard-Max Tremblay

A "LABORATORY MUSEUM"
The Museum worked with an impressive list of organizations, hospitals, research centres, universities and community organizations to set up the workshops that will be housed on the premises of the Pavilion for Peace."

– LE DEVOIR, Montreal

Do you remember what it felt like to be seven years old? My father does. He may be sixty-six and a half years old, but his childhood is not far away. He doesn't have to struggle to remember, it's with him every day. It has made my father someone who lives in the moment. When you look at my father, you can see childhood in his eyes, in his shoulders, in his smile, and above all in his driving need for dreams, life and beauty.

– Évelyne de la Chenelière, author, actress and Michel's daughter

talk about our programmes to an audience composed of directors of France's national museums, one of them, flabbergasted by our statistics, exclaimed, "But… this museum is a production plant!" I replied, "No, not a plant: a citizens' museum."

With Michel de la Chenelière's second major donation, the Museum can expand its educational, social and therapeutic initiatives to an unprecedented degree. With a total area of 38,620 square feet, the Michel de la Chenelière International Atelier for Education and Art Therapy will be the largest educational centre in a North American art museum. In November 2016, it will welcome our community, school and family clienteles with a digital lab, a larger lunch room for children, a Family Lounge, galleries for educational displays, a bus loading zone, plus twelve studios. Two studios will be reserved for art therapy, a world first in a museum. The first will be for groups taking part in our clinical research projects (a consultation area and private areas for confidentiality). The second is an open art-therapy studio for community use, in collaboration with Concordia and its Art Hives network.

In this connection, Rémi Quirion, Quebec's Chief Scientist, agreed, with the support of the Board of Trustees, to accept the presidency of our future Arts and Sciences Committee – a first for an art museum! The committee will establish legitimacy and priorities and will provide expertise and a high profile for numerous current and future initiatives.

The Museum wants to educate across Quebec with EducArt, an ambitious pilot project supported by Quebec's Digital Cultural Plan. This novel digital platform was created in collaboration with teachers for inclusion in the Quebec curriculum across all subjects (social studies, science, French, mathematics, ethics and religious culture, etc.). For 2017, some 17 cross-disciplinary educational projects have been developed with partner schools in Quebec's 17 regions, based on our encyclopedic collection, a national treasure.

Michel de la Chenelière explains: *"I see and hear moving testimonials from students, underprivileged families and people with a variety of mental and physical disorders who, thanks to the Museum, feel less lonely, less excluded. They rediscover their will to live and find their way in life… Art is good for you: this is something we experience daily at the Museum."* Thanks to this remarkable patron, the Museum doubled its educational facilities in 2012, and will triple them in 2016. This scholastic publishing magnate wants to give back to education and to Quebec. On behalf of our entire team and all of our visitors, bravo!

On behalf of all our staff, I thank the Board for its discernment and support: our Honorary President Brian M. Levitt for his kindness and his unfailing support and advice – intelligent, judicious and always effective. We welcome our new Museum President Jacques Parisien, and Pierre Bourgie, a long-time friend and a major patron of the Museum's successes, as Vice-president. I congratulate all the Museum's teams and directors: Pascale Chassé, Paul Lavallée and Jean-Luc Murray, together with Danielle Champagne at the Foundation, without whom none of these successes would have been possible. This "sprint followed by a marathon" – to use Brian's words – is attainable thanks to the talents of our professional and high-performing staff, supported by our friends, our volunteers, our temporary employees and our donors, whose contributions are essential to the achievement and success of our ambitions. I thank them all!

1. Following the adoption of the calculation method used by most major North American museums, the number of members was adjusted upwards during fiscal 2015-2016. This change did not affect the calculation of the number of memberships.

2. "In terms of attendance, the Montreal Museum of Fine Arts is the leading art museum in Canada, the twelfth in North America and the fifty-eighth in the world. Furthermore, its cost per visitor is considerably lower than that of comparable museums in Canada and the United States." Source: Budget 2016-2017 – Le Plan économique du Québec, March 2016, p. B.207.

From left to right: Dr. Cécile Rousseau, Director, Division of Social and Transcultural Psychiatry, Department of Psychiatry, McGill University, and Director, Transcultural Research and Intervention Team, Montreal Children's Hospital; Jean-Luc Murray, Director of Education and Community Programmes, MMFA; Dr. Gilles Julien, Founding President, Fondation du Dr Julien; Aziz Kassar, Founder and CEO, Vision Sweets; Dr. Patricia Gaed, child psychiatrist, CHU Sainte-Justine, and Director of the Espace transition programme; The Honourable Robert Poëti, Minister of Transport and Minister Responsible for the Montreal region; Marc Bibi, President and CEO of the Jewish General Hospital Foundation; Marie Barsalote, Executive Vice-President, Quebec, Bell Canada; Michèle Boisvert, Executive Vice-President, Business Outreach, Caisse de dépôt et placement du Québec; Manon Gauthier, Executive Committee member responsible for culture, heritage and design, Ville de Montréal; Gabriel Dan Lupaz, Financing President, Fusion Jeunesse, and Co-founder, Robotique FIRST Québec; Pierre Bourgie, President and CEO, Société financière Bourgie, and President of the Arts Museums Foundation; The Honourable Hélène David, Minister of Cultural and Communications, Québec; Brian M. Levitt, Chairman of the Board, MMFA; Dr. Serge Gauthier, Director of the Alzheimer's Disease Research Unit, McGill Centre for Studies in Aging, and Researcher, Douglas Institute; Charles-Mathieu Brunelle, Director General, space for life; Heidrun Pataridis, Director General, 21 Impulsions; The Honourable Philippe Couillard, Premier of Québec; Chantal Gaffor, Development and PR Manager, Handicap International Canada; Michel de la Chenelière, President of the Fondation de la Chenelière; Nathalie Bondil, Director and Chief Curator of the MMFA; Caroline Barnwell, Dr. Marie-Claude Lafouche, Endeavour, Education Sciences, UQTR; Nathalie Maillé, Director General, Conseil des arts de Montréal; Dr. Jérôme Pichette, Director General, Diversité artistique Montréal; Moira Ticotsky, Professor, Holder of the UQAM Research Chair in Art, Culture, and Wellness; The Honourable François Blais, Minister of Education, Higher Education and Research; Claude Corbo, chargé de mission aux affaires académiques et stratégiques, Université du Québec; Marie Collin, President and CEO, Info-Québec; Dr. Rémi Quirion, Distinguished Researcher, Douglas Institute, and Quebec Chief Scientist; Alan Shepard, President and Vice-Chancellor, Concordia University; Bernard Tremblay, Reviewer and CEO, Fédération des cégeps; Dr. Howard Steiger, Chief, Eating Disorders Program, Douglas Institute, and Jasmin Roy, Founding President, Fondation Jasmin Roy. Photo: Pierre Longtin.

Michel de la Chenelière, Nathalie Bondil and Philippe Couillard. Photo: Pierre Longtin.

WORKSHOPS OF CREATIVITY: THE MUSEUM'S MAJOR EXHIBITIONS

METAMORPHOSES: IN RODIN'S STUDIO

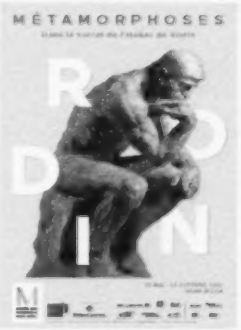
Workshops of creativity: this phrase sums up the MMFA's approach to the subjects of its major exhibitions in 2015-2016.

We chose the unusual course of studying Rodin's studio from the viewpoint of his materials, techniques and collaborators. The theme of metamorphoses took us behind the scenes, revealing the revolutionary sculptor's perpetually evolving creative process. *"We are workers whose day never ends,"* he said. Although the master's oeuvre was celebrated in his lifetime and is now famous around the world, the practice of sculpture in general and that of his studio in particular seem mysterious and confusing to the general public. How can we explain that the brilliant sculptor's original clay models have disappeared? Is it generally realized that the humble plaster models represent the most direct material evidence of his talent? What can be said of the marbles that were never carved by the master, or of the cobbling together of groups of fragments? What is the status of early casts compared to that of the posthumous versions? How can we distinguish between the original piece and a copy? In short, sculpture poses numerous questions that only an acquaintance with studio techniques, culture and practices can enable us to analyze.

The Museum developed and organized the biggest Rodin exhibition ever presented in Canada in partnership with the Musée Rodin, Paris, and circulated it to the Virginia Museum of Fine Arts, Richmond (before Salem, Massachusetts, and Groningen, The Netherlands). Thanks to my friendship with my former professor Catherine Chevillot, Director of the Musée Rodin, the exhibition featured special loans, including many works displayed for the first time in North America: masterpieces such as the monumental early studio models of *The Thinker*, *The Walking Man*, *Eve* and *Meditation*, as well as a group of splendid vessels and "flowers" – almost a hundred rarely loaned plaster models, early and fragile examples of Rodin's oeuvre. As most of the original clay models have been lost, it is these plasters that retain the most faithful imprint of his genius. The show also presented some 300 works on loan from other museums in France and North America: early bronzes, marbles, watercolours… Our recently acquired collection of photographs by Druet was unveiled for the first time. Special thanks to Sophie Biass-Fabiani and Sylvain Cordier, who collaborated on this project.

The catalogue features Bartlett's ten historic articles on Rodin's studio, and includes an anthology of personal accounts from the time and numerous essays on the technical aspects of Rodin's work and life in the studio. The exhibition layout designed with Sandra Gagné and Nathalie Crinière featuring noble materials – marble, steel and Corten steel – in an exquisitely simple design was very striking.

The exhibition also presented a North American premiere, *The Burghers of Vancouver*, a video installation by Denys Arcand and Adad Hannah, first shown in the spring of 2015 at the Canadian Cultural Centre in Paris. Last but not least, we created a tactile gallery for the visually impaired, and thanks to a partnership with Handicap International, we initiated a dialogue about the beauty of dismembered bodies. Rodin was a high point in the summer of 2015 in Montreal, drawing over 200,000 visitors, making it the Museum's fourth most attended exhibition in the past five years.



More than 300 works, including masterpieces presented for the first time in North America.

– VIE DES ARTS, Montreal

This new exhibition is a tour de force. A must-see this summer in Montreal. Don't miss it!

– LA PRESSE, Montreal

An intelligent exhibition that explains the artist's innovative approach to his work.

– LE DEVOIR, Montreal

A spectacular exhibition, which, despite the celebrity of the sculptor, does not fall into the facile…

– LA TRIBUNE DE L'ART, Paris

The show does honor aspects of Rodin's oeuvre which tended to embarrass tastemakers through much of the twentieth century.

– THE BOSTON GLOBE

A RODIN SHOW CHANGES HOW WE SEE THE SCULPTOR
Even those who fancy themselves well versed in Rodin's vision will probably find much to surprise and delight them in this extensive show.

– THE WASHINGTON POST

The Rodin event in Canada. This exhibition, and art book are making an impact beyond our borders. It's a unique opportunity – see it if you can!

– L'EXPRESS, Toronto

PERHAPS THE BEST INTRODUCTION TO RODIN IN RECENT MEMORY
Organized by the MMFA in collaboration with Paris's Musée Rodin… [the show] takes you to the very center of Rodin's creative imagination.

– THE WALL STREET JOURNAL, New York

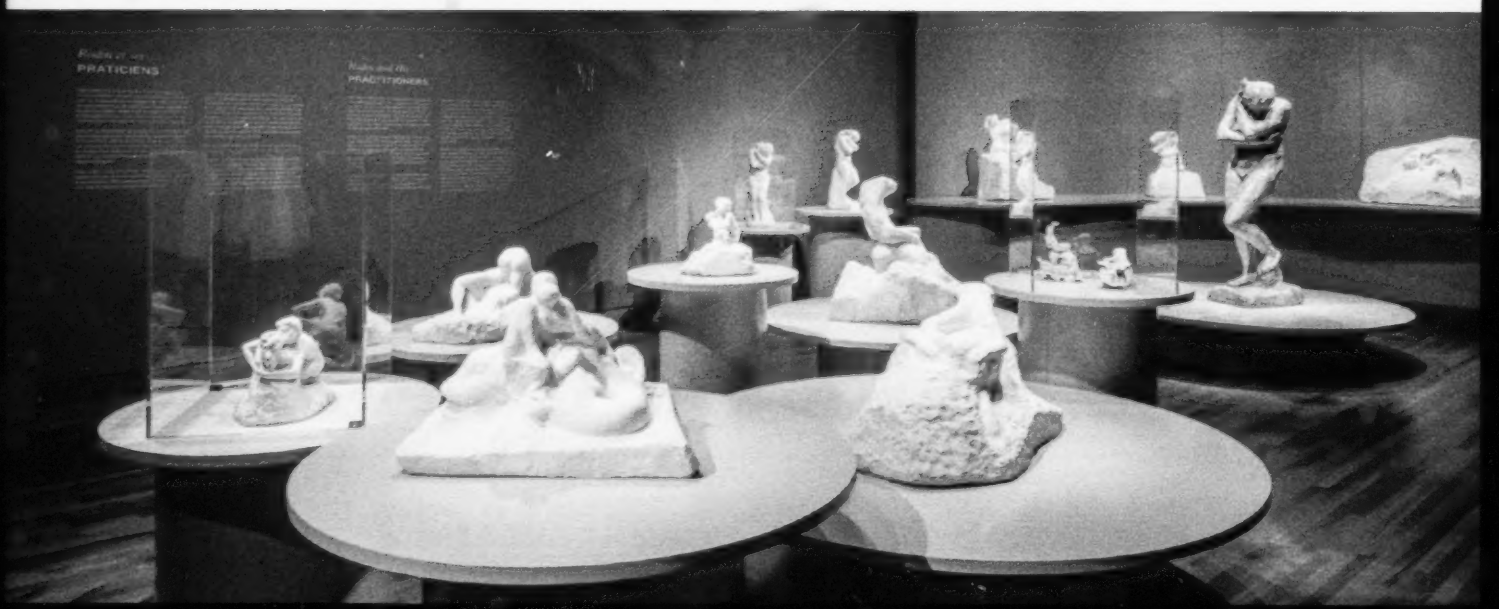
METAMORPHOSES EXHIBITION REVEALS NEW SIDE OF RODIN
It's a refreshing exhibition, taking us deeper into the work of an artist many of us thought we knew all about.

– NATIONAL POST, Toronto

Rodin revisited at the Montreal Museum of Fine Arts

CANADIAN ART, Toronto

Photos: Denis Farley


PRATICIENS
PRACTITIONERS

1920s MODERNISM IN MONTREAL
THE BEAVER HALL GROUP

We cannot fail to mention the critical and public success of the exhibition devoted to the Beaver Hall Group, which drew 100,000 visitors: an accolade for this innovative academic study of Montreal modernism, a subject that had long been overlooked. This major exhibition shed new light on this short-lived group of artists (1920-1923) whose production "gave new impetus" to artistic life in 1920s Montreal, Quebec and Canada, offering one of the most original expressions of pictorial modernism in the country, as critics of the time noted. In a sense, these artists were to Montreal what the Group of Seven was to Toronto, but rather than offering an image of Canada's identity through the depiction of untamed landscapes, they showed their attachment – and applied a modern touch – to portraiture and to humanized cityscapes and landscapes. What they emphasized and presented in a new way was a Northern culture rather than Northern nature.

A recent discipline, art history is always being written, even rewritten. The Beaver Hall Group, with their place-based name referring to the address of their Montreal studio, is hard to pin down compared to the ubiquitous Group of Seven, especially in the context of Quebec's recent history, whose modernity was readily displayed in French from the time of the Automatistes on. Most of the Beaver Hall artists came from a middle-class anglophone background, with the exception of the Hébert brothers and Jeanne de Créveœur, who nevertheless mastered the language of the economic elite.

"The aim is not harmonious tones, but colours that dazzle like the screech of a trumpet."[1] Without the clarion call of an artistic manifesto, their aesthetic predilections favoured individual freedom as expressed through colour and style on a variety of subjects taken from contemporary life. Jazzy colours and a synthetist formalism made their mark, shocking at the time but not anymore: our eyes have become accustomed to the most outrageous excesses, and our relativist knowledge places this 1920s group in the same context as the Fauves and Cézanne, their distant antecedents. The same paradox applies to some of their imagery, more picturesque than modern. Yet their animated urban scenes depict a bustling, growing metropolis; their straightforward portraits size us up with all the gravity of a society out to prove itself; instead of regionalist folklore, they exude confidence – both in oneself and in the future. In fact, at the time, Montreal boasted one of North America's busiest ports, the economy was growing by leaps and bounds. Prohibition south of the border served to free Quebec from the yoke of its straitlaced morality; the industrialized city displayed a modernity that needed no window dressing. Their Montreal was modern.

These women were the first female proponents of modernism in Canada to be part of a group of professional artists. An association of friends excluded from the traditional networks open to men, the women stuck together to maintain careers equal to those of their male counterparts.[2] In a province in which the majority of the population was urban, and where women occupied more than half the jobs – even more than in the 1960s![3] – these women artists asserted their individuality with determination, talent and commitment... far from the stereotypes of young ladies from good families dabbling with a brush.

This subject matter is particularly pertinent to the MMFA, as the majority of these artists took courses, and some even taught, at the school of the Art Association of Montreal, the forerunner of the Montreal Museum of Fine Arts.

I would like to thank the experienced research team that worked long and hard on this very necessary re-reading under the insightful leadership of Jacques Des Rochers, our Curator of Quebec and Canadian Art before 1945, along with guest exhibition curator Brian Foss, Professor and Director of the School for Studies in Art and Culture, Carleton University, Ottawa. The exhibition design was by Lupien & Matteau architects under the supervision of Sandra Gagné.

1. [Albert Laberge], "Une visite à l'exposition de peintures. Collection de tableaux et de portraits aux couleurs éclatantes. Femmes en évidence," *La Presse*, March 22, 1927.
2. The women meant to assert themselves at all levels: although Quebec did not cede the right to vote to the suffragettes until 1940 – later than in England and France – Canada granted women suffrage in 1918, in time for the federal elections, and the United States in 1920.
3. In 1921, women formed 54 percent of the professional workforce in Canada; in 1961 the figure was 43 percent. The percentage of working women whose jobs were classed as "professional" also increased, from 5 percent to 15 percent. See "Numerical and percentage distribution of the labour force, 15 years of age and over, by occupation division and sex for Canada and the provinces, 1911-1961," 1961 Census of Canada, vol. 3, pt. 1 (Ottawa: Dominion Bureau of Statistics, 1963), table 1.2.

The Museum of Fine Arts invites visitors to rediscover this essential page [from the history] of modern art in Canada.

– CONNAISSANCE DES ARTS, Paris

At long last, [a] major exhibition... and it is fascinating. It provides a most necessary and detailed rereading of this movement and its artists.

– LE DEVOIR, Montreal

BEAVER HALL GROUP FINALLY GIVEN ITS DUE
The MMFA has curated a comprehensive survey of urban artists who formed loose membership in 1920s.

– THE GLOBE AND MAIL, Toronto

Beaver Hall Group makes Canadian art history at MMFA.

– CBC RADIO

The exhibition's intense, individual works, curated with complexity, clarity and historiographic rigour, called for repeated visits.

– CANADIAN ART, Toronto

The MMFA has organized a touring exhibition co-curated by its own Jacques Des Rochers and Carleton University professor Brian Foss. On view are roughly 140 paintings, sculptures and works on paper borrowed from 20 institutions and 50 private collections across Canada.

– FINE ART CONNOISSEUR, New York

GREAT DISCOVERY IN MONTREAL
The team at the Montreal Museum of Fine Arts has gotten hold of a treasure: the Beaver Hall Group.

– L'ŒIL, Paris

FIRST EXHAUSTIVE EXAMINATION OF THE BEAVER HALL GROUP OPENS AT THE MMFA
The exhibition focuses specifically, and for the very first time, on a supremely eloquent body of work: the Montreal artists' contribution to the earliest manifestations of modernity.

– ARTDAILY.ORG, Mexico City

This museum event is an excursion into Montreal's history.

– LA PRESSE, Montreal

2016 Award of Excellence from the Canadian Museums Association (CMA) in the Art Exhibition category

2016 Publication Award from the Société des musées du Québec (SMQ)

2016 Melva J. Dwyer Award from the Art Libraries Society of North America (ARLIS/NA)

▲
Brian Foss and Jacques Des Rochers
– Photo: Ian Collin – Art Direction & Canadian Museums Association

▶
Photo: Denis Farley

THE URBAN
LANDSCAPE

POMPEII: A ROMAN CITY

The largest exhibition ever to be presented in Quebec on this iconic Roman city at the time Vesuvius erupted in 79 A.D., *Pompeii* was organized in partnership by the Royal Ontario Museum, Toronto, and the MMFA, in collaboration with the Museo Archeologico Nazionale di Napoli and the Soprintendenza Pompei. It featured a selection of over 220 of the best preserved works from the Museo Archeologico Nazionale di Napoli, the largest repository of archeological objects, and from the site of Pompeii itself, as well as some works from the neighbouring city of Herculaneum. The exhibition was curated by Laura Vigo, Archaeologist and Curator at the MMFA, and Paul Denis, Principal Curator of the exhibition and Assistant Curator at the Royal Ontario Museum, in collaboration with Kate Cooper, Assistant Curator and Research Associate specializing in classical archaeology at the ROM. In total, *Pompeii* welcomed 310,000 visitors, making it the fourth most popular exhibition in the history of the MMFA.

All those who have visited the sites of Pompeii and Herculaneum retain a lifelong memory of a strange feeling of familiarity with their citizens, a recognition of those monuments and even the everyday objects, an emotion in the face of the drama experienced by these bodies whose poses have been captured in plaster… Thus what we wanted to achieve in Montreal, above and beyond the uniqueness of the remains, the priceless objects and the numerous generously offered loans, was to produce a powerful immersive impression by means of a unique layout.

With the visuals and sound effects created for the Montreal presentation, the exhibition offered visitors a multisensory, immersive experience so they could imagine daily life in this town's street, home and gardens up until its final hours before the eruption of Vesuvius. To create the complex layout exclusive to the Montreal presentation, designed with Sandra Gagné, Head of Exhibitions Production at the MMFA, we worked with a number of firms; artists and designers: In Situ architectural workshop designed the exhibition layout, Graphics eMotion created a moving experience: starry sky, rain in the impluvium, projections of a play of shadows and sound effects in a garden, an immersive volcanic eruption, etc. The banquet hall was brought to life with a soundtrack created on the basis of papyrus scrolls found in the Egyptian city of Oxyrhynchus, dating from the second and third centuries. The excerpts selected by François Filiatrault, early music consultant, were performed by the Ensemble De Organographia (Pandourion Records). Lighting by designer Lysanne Pépin hung above the *triclinium* in the banquet hall. The short film *Soleil noir* by Laurent Grasso (16 mm, made in 2014 for the exhibition *Soleil double*) featured drone footage of the deserted lanes of Pompeii and the eerie lunar landscapes on the summit of Stromboli, a still-active volcano in Italy's Aeolian Islands.

We sponsored Mathieu Beauséjour for an artist's residency at the Darling Foundry. The persistence of the symbols of power, from the world of Greco-Roman archaeology to contemporary history, is what nourished the artist's reflection in his counterpoint to the Pompeii exhibition. *"These political forms came to me in the summer of 2015, at the moment when Greece was facing economic problems with Europe and at the same time the New Horizons space probe was flying over Pluto at the edge of our solar system. Conceived as an echo of the Pompeii exhibition, the project was constructed in an associative fashion, juxtaposing mythological stories, class struggle and the idea that once the edge is pushed back, it is immediately assimilated,"* said the artist.

Presented in connection with the Pompeii exhibition, *The Recovery of Antiquity* revealed the keen interest of artists from the sixteenth to the early nineteenth century for antiquities. This selection of graphic works by Hilliard T. Goldfarb from the Museum's collection featured over fifty prints and drawings, including several new acquisitions, some of which were exhibited for the first time.

How to take a fresh look at this archaeological site we think we know so well? How to give it back its uniqueness, its originality? This was the challenge that gave birth to a spectacular exhibition.

– ARCHEOLOGIA, Paris

THE MMFA IS BRINGING POMPEII BACK TO LIFE
With thematic sections and an immersive installation designed for the MMFA, the exhibition will take visitors on a journey through time and space, where past and present interact.

– WALL STREET INTERNATIONAL

YOU CANNOT BUT BE DEEPLY MOVED
Visiting the Pompeii exhibition, you are travelling through time, starting with the city streets and the goods for sale … the last gallery is a multimedia experience that re-creates the eruption of Vesuvius.

– RADIO-CANADA, Montreal

Pompeii, an illuminating exhibition, reveals the lifestyles of the Roman Empire in these two prosperous cities. Politics, religion, love, food and wine, beauty and well being are among the subjects explored in two parts: public life and private life. A third, more scientific chapter is devoted to the phenomenon of volcanic eruptions.

CONNAISSANCE DES ARTS, Paris

This is a unique opportunity to visit the ancient city of Pompeii "as if you were there." The curators and designers… have… used their skills to reconstruct the streets and buildings… and give an idea of everyday life in the flourishing city of the Roman Empire.

– VIE DES ARTS, Montreal

POMPEIIANS IN NORTH AMERICA
The exhibition succeeds in immersing us in daily life that is far in the past and yet so familiar.

– L'ŒIL, Paris

For the first time in Quebec, a major exhibition devoted to Pompeii… An immersive archaeological and anthropological adventure that plunges the visitor into the heart of one of the most famous cataclysms in history.

– LE JOURNAL DE MONTRÉAL

ONE OF THE GREAT EVENTS IN THE HISTORY OF THE MONTREAL MUSEUM OF FINE ARTS
Once again, the director of the MMFA, Nathalie Bondil, and her team have scored a tremendous success with their exhibition design. In an elegant and immersive layout the designers have succeeded in combining science and information with playfulness.

HUFFINGTON POST, Montreal

The layout, which gives each thematic section of the exhibition its own identity, seeks to render the tranquility of the place, against the acoustic backdrop of murmuring fountains and birdsong.

– L'OBJET D'ART, Paris

MATHIEU BEAUSÉJOUR: THE SHAPES OF POLITICS

Here we have a solo show by Mathieu Beauséjour, for the first time in a Montreal museum. At last!… Intended as a "nod" to the works in Pompeii, [this] is an unusual exhibition, taking place at two different times in two pavilions… as if it were two separate exhibitions, two in one.

– LE DEVOIR, Montreal

▲ Mathieu Beauséjour (born in 1978), *The Flight of the Eagle*, 2015, airbrushed MDF. Courtesy of the artist and the Galerie Antoine Ertaskiran.

▶ Photo: Bertrand Hugonnet

FROM HERE TO EAR V.19 BY CÉLESTE BOURSIER-MOUGENOT

In line with its ongoing policy of bringing the visual arts and music together, after *Warhol Live* and *Imagine*, we presented the magical and poetic work of the artist and musician Céleste Boursier-Mougenot. For the first time, the Museum was transformed into a gigantic aviary with... real birds! Although the first version of *from here to ear* was created at MoMA PS1 in 1999, this version was the most fully developed according to the artist.

An astounding sonic arrangement featuring songbirds and electric guitars, *from here to ear* featured more than seventy zebra finches, enchanting little chaffinches from central Australia, "performing" in the Contemporary Art Square, which visitors were invited to enter for a quiet walk-about in "birdland." The finches perched on amplified electric guitars and basses that were open-tuned to blues or rock chords. These physically generated sounds produced a live, organic, evanescent musical symphony generated by the birds' flight.

The installation was a huge success, with 68,000 visitors and extensive media coverage. It should be noted that this complex installation involved a meticulous concern for the health and well-being of the birds: the lighting followed the natural cycle of day and night; the "aviary" underwent an hour-long cleaning each day; students from the McGill veterinary school visited the installation twice a week; visitors were allowed only in small groups; on Mondays the Museum was closed as usual; vitamins were administered to these cage-reared finches; as they flew intensively around the gallery's 308 square metres. We salute their collective performance!

The very notion of beauty becomes wider standing in the open space of from here to ear, *whose bare-bones aesthetic and overt mechanics expose miraculous living sound and wild noise.*

– THE SEEN, Chicago

MUSIC TAKES FLIGHT
Combining visual art and experimental music, Boursier-Mougenot offers a living show. "I am interested in beauty," he says. And there is beauty here, the raw beauty of nature.

– LE DEVOIR, Montreal

A NEW KIND OF BIRDSONG
"From here to ear"... blends zebra finches and rock instruments with uniquely amusing results.

– THE GLOBE AND MAIL, Toronto

GRAPHIC ARTS

1

2

FOCUS ON THE COLLECTION
From Gainsborough to Moore, 200 Years of British Drawings

In the spring and summer of 2015, the Museum displayed in its Graphic Arts Centre some forty British drawings from its permanent collection. The variety of styles and subjects in this large group of works reflects the art and culture of Great Britain from the mid-eighteenth century to the late twentieth century.

THE RECOVERY OF ANTIQUITY
From the Renaissance to Neoclassicism in France and Italy

This selection of works on paper taken from the Museum's permanent collection was presented concurrently with the exhibition *Pompeii*. It comprised over 50 prints and drawings, some of them recent acquisitions, and enabled us to follow the continual reinterpretation and evolution of the vision of successive generations in their response to the ancient world.

DESIGN LAB

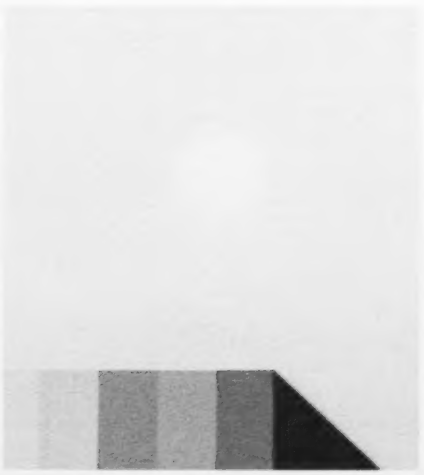
HIGH-PERFORMANCE GEAR
Quebec Design on the Podium

The objects brought together in this exhibition offer an overview of the last ten years of sports design, a little-known area of industrial design, and reveal the creative genius of the Quebec designers who specialize in this field. The water bottles, helmets, footwear, gloves, skates, snowshoes, canoe and bicycle presented served as examples of this creativity and innovation.

THE ART OF PLAY
Quebec Toymakers' Recent Designs

Whether made using industrial, craft or artistic techniques, Quebec toys feature a surprising blend of tradition and innovation. While some manufacturers use plastics because they are lightweight, durable and offer good value, several young Quebec designers prefer natural fibres, wood and recycled materials.

CONTEMPORARY ART: CAUTION! WET PAINT...



MARION WAGSCHAL
Portraits, Memories, Fables

Presented in association with the Art Gallery of Nova Scotia, the exhibition devoted to Montreal artist Marion Wagschal featured close to thirty paintings produced between 1971 and 2014. It provided an overview of the career of this bold painter who had a predilection for portraiture and allegorical forms of representation at a time when figurative painting was largely eschewed in favour of abstraction. Her first solo exhibition at a Quebec museum, the presentations at the Museum and at the Canada Gallery, London, were made possible through the support of Battat Contemporary, Montreal. This artist with an exceptional graphic power declared: *"I like the idea of juxtaposing, to any genre or historical style, something that doesn't belong – an irritant."*[1]

With her marked preference for sometimes extravagantly empathetic figuration, she is aligned with the avant-garde in the straining bodies of Ensor, Klimt, Schiele and Bacon. Throughout her remarkable career, she has been developing a type of realism that draws on various sources, with a strong penchant for the nineteenth-century Romantic painters. She invokes Corot, Delacroix, Géricault, Goya and Manet, questioning her own place as a painter within a predominantly male history of art. A monograph entitled *Marion Wagschal* was published by Battat Contemporary to accompany the exhibition.

1. Marion Wagschal (Montreal: Battat Contemporary, 2015), p. 25.

Photography presents its view of reality one split-second at a time. A painter can represent time in a much more elastic fashion, as Marion Wagschal shows in her terrific current retrospective at the MMFA.

– THE GLOBE AND MAIL, Toronto

MICHAEL WILLIAMS
Yard Salsa

Since the early 1990s, from Pierre Théberge to Stéphane Aquin (this was his last project at the MMFA), the Museum has been particularly interested in the evolution of North American contemporary painting and focussed on acquiring works by emerging artists, such as Dana Schutz, Allison Schulnik, John Currin and Mickalene Thomas. Presented in the Contemporary Art Square, *Michael Williams: Yard Salsa* was this young Brooklyn artist's first solo exhibition in a museum.

This Canadian premiere presented a dozen paintings as well as a corpus of sixty drawings: *"I want to see new things. Layering imagery is a way of getting new things to look at and having things become more complex. It also mystifies the content of the picture. Like looking at paintings through the bushes. When I see paintings the things that excite me are things that I cannot immediately understand – the forensics of looking at painting. I have a lot of general doubts and I think that trait manifests in my paintings in that I'm not too eager to make straightforwardly loud or confident statements."*[1]

1. Michael Williams, interview with Dan Nadel, in *Michael Williams* (Zurich: JRPIRingier, 2015), p. 30.

An attractively clever species of white noise emanates from the canvases and accompanying works on paper in "Yard Salsa," Michael Williams's solo exhibition at the MMFA, his first one-person show in Canada.

– BORDER CROSSINGS, Winnipeg

The American artist Michael Williams walks a tightrope in his painting between naïveté and discipline, spontaneity and precision. Using a variety of techniques... he constantly superimposes his colours and intentions in a surprising way.

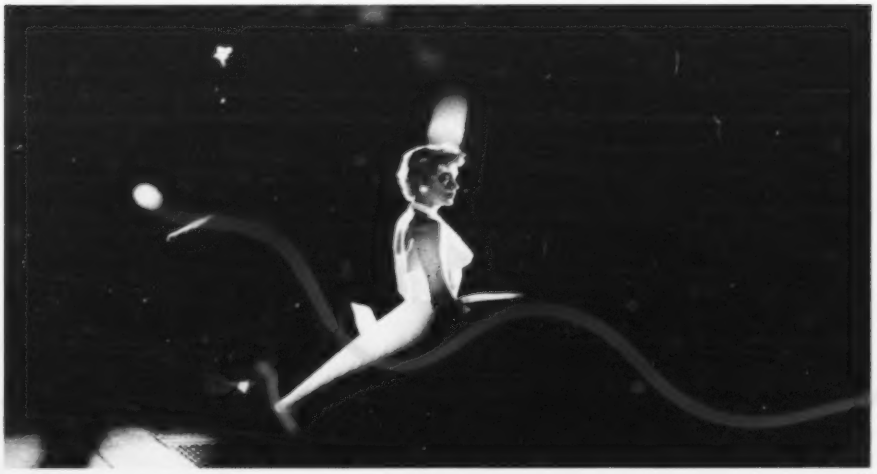
– LA PRESSE, Montreal

HER STORY TODAY
Six Painters from Quebec and Canada

A century after the Beaver Hall Group (1920-1923), which played a key role in the affirmation of professional painters in Montreal, I wanted to open a contemporary dialogue in parallel to our exhibition that examines the practice of Quebec and Canadian female artists. Six artists selected by Marie-Eve Beaupré, exhibition curator – Marie-Claude Bouthillier, Wanda Koop, Christine Major, Angèle Verret, Carol Wainio and Janet Werner – powerfully assert their practice in different ways. Many of these works had just been painted, while some had been acquired recently and others were re-created in situ. This tribute to the early pioneers was made possible through the generosity of twenty-five members of the Museum's Women of Influence Circle.

THE ICONOCLASTS
Taking advantage of issues raised by the major exhibition on the Beaver Hall Group ... in Her Story Today the MMFA is presenting six Quebec and Canadian women artists whose recent output offers a range of contemporary ways of defining oneself as a painter.

– VIES DES ARTS, Montreal



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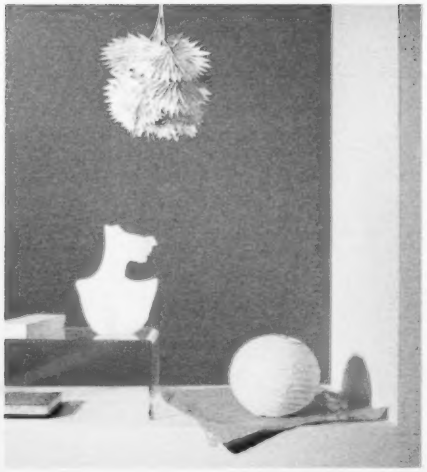

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GEORGE S. ZIMBEL
A Humanist Photographer

An active photographer for over seventy years, the American-born Canadian George S. Zimbel is known for a documentary approach rooted in the social background of his subjects, a way of participating in the world that reflects his ideals. The exhibition curated by Diane Charbonneau featured 70 images from the artist's collection and covered three years of his career.

The result of photographic commissions for magazines and personal projects, some of these photos have become iconic, such as his series on Marilyn Monroe shot in 1954 during the production of the film *The Seven Year Itch* by director Billy Wilder. *"1953, '54, '55 – those were tense years. I was in the U.S. Army in Germany working on the Rhine River, but on leave I was seeing Europe for the first time. Then back to New York to freelance for magazines, industry, any assignment, anywhere – New York, Philadelphia, New Orleans, Texas – I was on my own, shooting all the time, had to make a living doing what I loved,"* Zimbel explained.

Scorning the latest technologies and trends in photography, Zimbel still prefers the black and white gelatin silver prints that have become his signature. For him, an image is not fully finished until it is printed, which is why he spends so many hours in his darkroom. Another reason for us to enjoy discovering the work of this photographer and his subjective interpretation of the America of the 1950s!

For the exhibition, a documentary by Matt Zimbel and Jean François Gratton, produced by Frédéric Bohbot and entitled *Zimbelism*, *George S. Zimbel's 70 Years of Photography*, was premiered. In addition, a 60 page richly illustrated monograph entitled *Momento* was produced by Black Dog Publishing.

OWEN KYDD
Durational Photographs

For the 14th edition of the Mois de la Photo in Montreal, the Museum presented the videos of up-and-coming artist Owen Kydd. It was his first solo exhibition in a Canadian museum.

Born in Calgary in 1975, Kydd lives and works in Los Angeles. He is represented by the Monte Clark Gallery, Vancouver, and the Nicelle Beauchene Gallery, New York. In 2015, Kydd was a finalist for the Aimia/AGO Photography Prize, one of the most important awards for contemporary photography.

In the photo, we see a moment in the life of the object compressed. In the video, time becomes a continuous present. Digital technology blurs the boundaries between the different categories of images. With his *Durational Photographs*, Kydd identifies precisely these passages: the blink of an eye between fixed images and film shots. Only slight movements betray the fact that these are videographic images that have been edited into a loop without a beginning or an end.

The MMFA has rolled out the red carpet for him. And with reason: George S. Zimbel, the American photographer who has lived in Montreal since 1971, is a living legend.

HUFFINGTON POST, Montreal

AN AMERICAN IN MONTREAL
The MMFA presents a selection of images executed by an artist who has chosen to live in Montreal. George Zimbel is the quintessential photographer of America, the equal of the greatest European photographers.

—MONTREAL CENTRE_VILLE

George S. Zimbel had never before been given a more comprehensive solo exhibition in a Canadian museum.

– LE DEVOIR, Montreal

The exhibition is a hometown celebration of the artist, who has lived in Montreal since the early 1980s.

– THE NEW YORK TIMES

Zimbel's show at the MMFA includes candid photos of the famous... as well as pungent shots from bars in Europe and burlesque theatres in New Orleans.

– THE GLOBE AND MAIL, Toronto

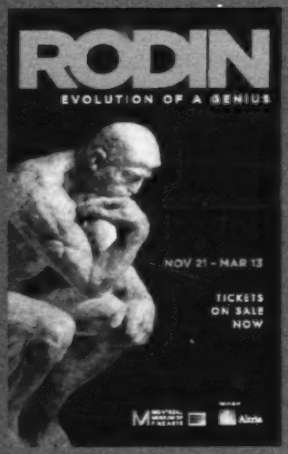
1.
Marion Wagschal (born in 1943), *Artists and Children*, 1988, oil on linen, metallic and metallic paint, 254 x 211 cm, MMFA, purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Museum Campaign 1988-1993 Fund. Photo MMFA, Christine Guest.

2.
Michael Williams (born in 1978), *Man*, 2015, ink, oil on canvas, 253 x 195.5 cm. Private collection.

3.
Wanda Koop (born in 1951), *Friendly Fire* (detail), from the series "No News," 2015, acrylic on canvas, 203.9 x 304.8 cm, MMFA, promised gift of Pierre and Anne-Marie Trahan, Maji-da Collection. Photo MMFA, Christine Guest.

4.
George S. Zimbel (born in 1929), *Marilyn Monroe, NYC 1954, "Seven Marilyn" (The Seven Year Itch)*, 1954, print 1990, gelatin silver print, 41 x 61 cm, MMFA, gift of Sylvie Catudal and Simon Blais.

5.
Owen Kydd (born in 1975), *Camera, Brakes, Torso, Lumbers* (detail), 2011, video on digital copies (looped), 91.4 x 50.8 x 5 cm, edition of 3. Courtesy of the artist, Bruno Munro Wright Collection and Monte Clark Gallery, Vancouver. © Owen Kydd



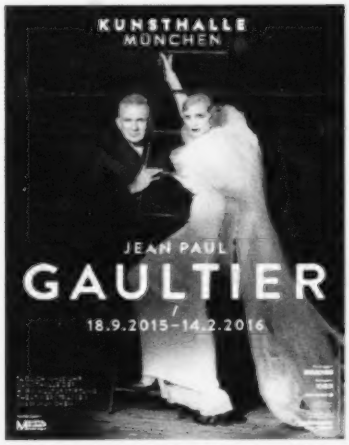
RODIN IN RICHMOND

THE BEAVER HALL GROUP IN HAMILTON

MARION WAGSCHAL IN LONDON

OUR EXHIBITIONS ON TOUR

PARIS



MUNICH

SEOUL

The Museum's major exhibitions travelled the world in 2015-2016, enabling us yet again to reduce production costs and raise our international profile. *The Beaver Hall Group* (Hamilton and then Windsor and Calgary); *Metamorphoses: In Rodin's Studio* (Richmond followed by Salem and Groningen); *The Fashion World of Jean Paul Gaultier* (Paris, Munich and finally Seoul, the 12th leg of its world tour). Once more I must emphasize the expertise of our staff, who organize the complex logistics for our partner clients. I must also mention the monograph on *Marion Wagschal* presented at the Canada Gallery in London.

JEAN PAUL GAULTIER: THE PRODIGAL DESIGNER RETURNS HOME...

The tenth stop of the remarkable tour of *The Fashion World of Jean Paul Gaultier*... Paris! For the first time, the magnificent galleries of the Grand Palais welcomed the creations of a couturier in the context of a non-commercial exhibition... An event in itself. For the City of Light, we worked with Jean Paul on this expanded special edition of the show, which included 175 mannequins. The Dutch designer Jurgen Bey, who also worked on the presentation in Melbourne, created a small "Salon" of Jean Paul's personal souvenirs as an introduction to the exhibition, an exclusive recording of Catherine Deneuve's voice accompanied the fashion show of elegant Parisiennes across from an impressive section devoted to his muses; Moment Factory of Montreal conceived a "Gaultierized" photo booth for the Grand Palais staircase, which became a catwalk for the visitors, temporary models. For the Grand Palais, we produced the official catalogue, a second volume of the portfolio type, a complement to the first scholarly publication, also under the general editorship of Thierry-Maxime Loriot and designed by Paprika, Montreal. The spectacular inauguration – sponsored by Maison Gaultier – raised the profile of our city in events organized with the Délégation générale du Québec à Paris, which were attended by numerous French visitors but also by many Canadian well-wishers who had come to Paris for the tenth leg of the world tour.

With 418,000 visitors, the show was the most successful of the year for the Grand Palais and the all-time record for the Jean Paul Gaultier tour! According to the special report *Visitor Figures 2015* of the British periodical *The Art Newspaper*, the exhibition figured among the ten most visited decorative art exhibitions in the world for its presentations in France (Paris) and Australia (Melbourne).

THE CORONATION OF THE POP DESIGNER
More of a contemporary installation than a heritage retrospective... the exhibition design looks like a huge sentimental fashion show to the music of Catherine Deneuve's beautiful soft voice.
– L'ŒIL, Paris

Developed in 2011 for the Montreal Museum of Fine Arts, the Gaultier "caravan" has finally arrived in Paris after being seen by over a million visitors! A multimedia show, this retrospective is worthy of the genius of its creator...
– TÉLÉRAMA, Paris

His greatest collection. His largest show. 175 outfits, animated mannequins, a fashion show, man skirts and corsets. An explosion of joy!
– ART ACTUEL, Paris

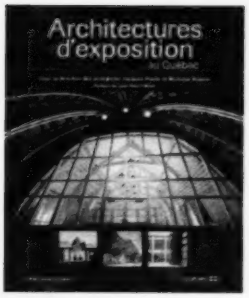
Designed with flair by the Montreal Museum of Fine Arts, the exhibition in the Grand Palais devoted to Jean Paul Gaultier plunges the visitor deep into the generous imagination of the mischievous French couturier.
– L'OBJET D'ART, Paris

GAULTIER HAPPENING AT THE GRAND PALAIS
The peripatetic Jean Paul Gaultier exhibition has finally arrived triumphant in Paris.
MADAME FIGARO, Paris

▶

The Fashion World of Jean Paul Gaultier at the Grand Palais in Paris.
Photo: © Nicolas Ruel 2015

SCHOLARLY PUBLICATIONS



Let us also mention this book published by Les publications du Québec under the general editorship of Jacques Plante and Nicolas Roquet.
It presents – in pictures, drawings and words – museums and interpretation centres from across the province. The MMFA is represented by three of its buildings – the Jean-Noël Desmarais Pavilion, the Claire and Marc Bourgie Pavilion and the Michal and Renata Hornstein Pavilion for Peace – as well as an essay by Nathalie Bondil on the Museum's architectural history.

Once again this past year, the Museum published several art books to accompany its exhibitions. All these publications were distributed globally through partnerships with international publishers.

JEAN PAUL GAULTIER

To accompany the exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, the Museum produced a second publication on the designer's oeuvre enriched by numerous images, many not previously published, under the general editorship of Thierry-Maxime Loriot, curator of the exhibition.

The first edition had been published in French for the presentation of the exhibition at the Grand Palais in Paris in the spring of 2015, in collaboration with the Réunion des musées nationaux. The second edition, in German, was co-published by the Museum and Knesebeck Verlag of Munich to highlight the presentation of the show in that city in the fall of 2015. The third edition, in English, was published by the Museum to accompany the exhibition's presentation in Seoul in the spring of 2016.

The outstanding graphic design of this publication, by Paprika of Montreal, brought it a number of awards, including a Certificate of Typographic Excellence in the Type Directors Club Communication Design Competition. The Type Directors Club (TDC) is a leading international organization whose purpose is to support excellence in typography. Our art book, one of the 379 prize winners chosen from over 2,000 graphic projects from forty-nine countries, was included in the exhibition organized by the TDC, which travelled first to New York and elsewhere in the United States and then to numerous other countries: Canada, China, England, France, Germany, Japan, Poland, Russia, South Korea, Spain, Taiwan, Thailand and Vietnam.

The book was also voted one of the hundred best graphic realizations in Quebec by the Concours Grafika 2015. This competition is organized by Infopresse in collaboration with the Société des designers graphiques du Québec (SDGQ).

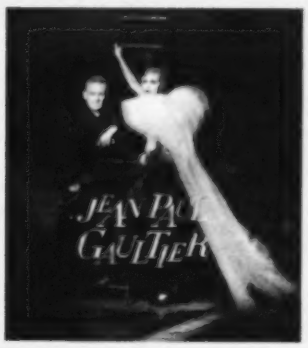
METAMORPHOSES: IN RODIN'S STUDIO

Published by the Museum and Éditions 5 Continents in Milan under the general editorship of Nathalie Bondil, Director and Chief Curator of the MMFA, together with Sophie Biass-Fabiani, Heritage Curator and Head of the Graphic Arts, Painting and Contemporary Art Department at the Musée Rodin, Paris, *Metamorphoses: In Rodin's Studio* reveals the works and materials of Auguste Rodin (1840–1917), along with his collaborators, models, studio assistants and founders, as observed by eyewitnesses, photographers and writers.

1920s MODERNISM IN MONTREAL: THE BEAVER HALL GROUP

This scholarly catalogue, published jointly by the Museum and Black Dog Publishing of London in English and French editions under the general editorship of Jacques Des Rochers, Curator of Quebec and Canadian Art (before 1945) at the MMFA, and Brian Foss, Director of the School for Studies in Art and Culture at Carleton University, Ottawa, accompanied the exhibition *1920s Modernism in Montreal: The Beaver Hall Group* curated by these two experts. The first major study on the Beaver Hall Group, this catalogue outlines the urban and cultural context in which this unique association of artists emerged. The group's activities are traced over the course of the three years its artists worked and exhibited in the Beaver Hall Hill studios, from 1920 to 1923. The narrative then follows the group beyond its dissolution, until its rediscovery in the 1960s through a feminist lens. This rereading ultimately shows how the question of gender today goes hand-in-hand with the idea that the group's diversity fuelled rich and fruitful artistic exchanges. This publication was awarded the Melva J. Dwyer Award by the Canadian section of the Art Libraries Society of North America (ARLIS/NA). This prize is awarded annually to the creators of exceptional reference or research tools relating to Canadian art and architecture. The book's graphic design was created by Heed of Montreal.

FRANCINE LAVOIE
Head of Publishing



CERTIFICATE OF TYPOGRAPHIC EXCELLENCE –
TYPE DIRECTORS CLUB COMMUNICATION DESIGN COMPETITION
FINALIST IN BOOK CATEGORY – 100 TOP PROJECTS OF THE YEAR – GRAFIKA 2015
This catalogue of the exhibition launched by the Montreal Museum of Fine Arts... reminds us of everything we owe to this creative genius. It is a book that the Éducation nationale should put on every high school curriculum. A lesson of beauty and humanity that is needed now more than ever.

– MADAME FIGARO, Paris

French edition published by the MMFA in collaboration with the Réunion des musées nationaux – Grand Palais (Paris). German edition published by the MMFA and Knesebeck Verlag (Munich). English edition published by the MMFA.

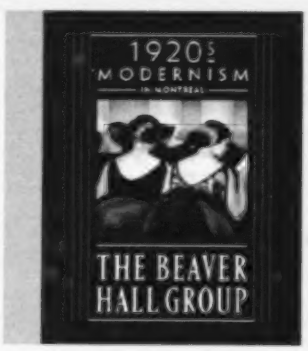
288 pages, 400 illustrations

A SUPERB ART BOOK
Works by Rodin, beautifully photographed and reproduced... it is, to our knowledge, the only book that reveals in such detail the metamorphoses that occurred in Rodin's studios.

– L'EXPRESS, Toronto

Published in French and English by the MMFA and Éditions 5 Continents (Milan), in collaboration with the Musée Rodin (Paris).

304 pages, 475 illustrations



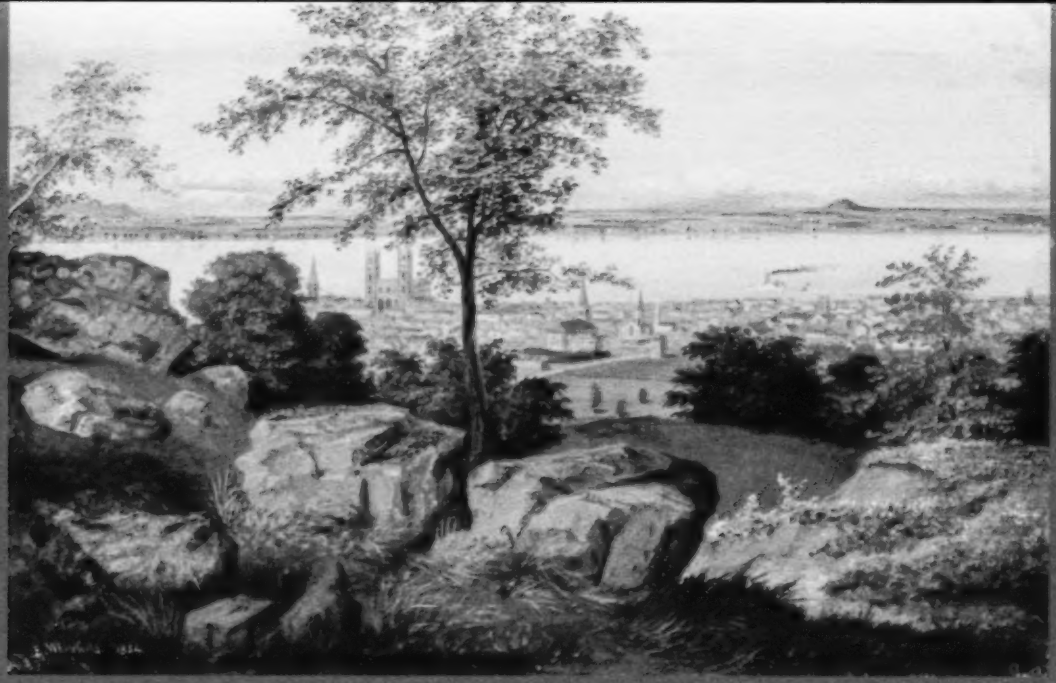
2016 MELVA J. DWYER AWARD –
ART LIBRARIES SOCIETY
OF NORTH AMERICA (ARLIS / NA)

2016 PUBLICATION PRIZE OF THE
SOCIÉTÉ DES MUSÉES DU QUÉBEC (SMQ)

You'll want to get ahold of this impressive catalogue right away to learn more about the characters in this group, which turns out to be much more than a regional curiosity. – L'ŒIL, Paris

Published in English and French by the MMFA and Black Dog Publishing, London

250 pages, 450 illustrations



▲
Edwin Whitefield (1816-1892)
Montreal from Mount Royal
1854
Oil on prepared millboard
21 x 31 cm
MMFA, purchase in honour of the 50th anniversary of the Association of Volunteer Guides of the Montreal Museum of Fine Arts, L. Cleveland Morgan Fund

ASSOCIATION OF VOLUNTEER GUIDES' REPORT

In 2015, the Museum's Association of Volunteer Guides celebrated its fiftieth anniversary. Composed of only twenty members at its founding in 1965, the autonomous association, which works in tandem with Education and Community Programmes at the Museum, now numbers 225, some 144 of whom are active members. Over the past year, the Association of Volunteer Guides worked tirelessly on increasing the offerings of guided tours for the general public and particularly on working in close collaboration with Education and Community Programmes to design visits adapted for clienteles with special needs. The ultimate goal is to offer all our visitors a unique museum experience.

The renovation of the Lobby in the Jean-Noël Desmarais Pavilion and the construction of the new Michal and Renata Hornstein Pavilion for Peace, which entailed the closing of several galleries, presented our members with logistical challenges. Despite these, the Guides led a full complement of tours and took advantage of the situation to announce the reinstallation of the collections.

We introduced almost 35,000 visitors to temporary exhibitions, including the last two months of the Benjamin-Constant exhibition.

Metamorphoses. In Rodin's Studio, with its outstanding works, many of which were on display in North America for the first time, drew visitors from every region of Quebec in addition to numerous tourists. Our Guides felt truly privileged to offer these tours to over 11,000 visitors.

The little-known works of the Beaver Hall Group shed light on these great painters who influenced the art of Quebec and Canada in the interwar period. Our members had the pleasure of giving guided tours of this show to over 11,000 visitors.

The subject and spectacular presentation of *Pompeii* captivated the public. We gave tours to 8,000 people in the first two months of the exhibition, from mid-January to late March – a real success story!

An innovation: Gallery Guides were on hand to answer visitors' questions during the final week of each temporary exhibition.

Nearly 12,000 people took part in the guided tours of the Museum's collections. The Guides offered tours designed for different groups to respond to a wide range of requests: Special Tours of the collection for VIPs; Thursdays at the MMFA; and exclusive tours for VIP members. Teamwork was the key to successfully covering the wide variety of tours offered.

We ensured the continuation of the tours offered to the visually impaired: two hundred and eight visitors were able to take advantage of the expertise of the twenty-three specially trained Guides. A special thank you goes to Nicole Trudeau, an expert in enabling the visually impaired to experience art, for her wise advice, and to Nathalie Richard, the Museum's Conservator of Decorative Arts, for providing us with more sculptures for the visitors to explore.

On the eve of the inauguration of the new Michal and Renata Hornstein Pavilion for Peace and the Michel de la Chenelière International Atelier for Education and Art Therapy, the Museum is pursuing its social and humanist mission. Our Guides are keeping abreast of this new philosophy by working with members of the Education and Community Programmes team; with Mélanie Deveault on the theme of body diversity; and with Marilyn Lajeunesse on tours for people with Alzheimer's disease, starting this fall.

We wish to thank Museum management for their unfailing support and openness to all our projects. Our members are proud to carry on the tradition of the MMFA's Volunteer Guides with professionalism, loyalty and dedication.

GUYLAINE D'AMOURS
2015-2016 President
Association of Volunteer Guides of the Museum

EDUCATION: LOOKING TO THE FUTURE

The year 2015-2016 was notable for a myriad of educational and community activities, programmes and projects, and also for preparations for the unveiling in November 2016 of the largest education complex of any art museum in North America: the Michel de la Chenelière International Atelier for Education and Art Therapy. The MMFA will devote more than 38,000 square feet to this education project, asserting its leadership in the field of education and museum mediation. Occupying its current premises on Level S1 in the Jean-Noël Desmarais Pavilion and the new facilities in the Michal and Renata Hornstein Pavilion for Peace, the Atelier will reinforce the Museum's humanist vision based on inclusiveness, diversity and social justice.

In addition to these preparations, Education and Community Programmes (ECP) announced in 2015-2016 a rich programme of activities designed for its various audiences that drew 300,000 participants – somewhat fewer (-4%) compared to 2014-2015, when ECP welcomed a record number of participants (312,048). This decrease is objectively explained by the cancellation of many school outings by the teachers in the Greater Montreal region, who were in the process of negotiating a new collective agreement. This was, unfortunately, the third boycott of this type in less than fifteen years. In the course of the school year, ECP made many attempts to limit the negative effects of the boycott (20% discount on the cost of activities, increased number of free spots for underprivileged pupils, extra-mural activities, etc.). We thus succeeded in retaining 64% of the previous year's attendance. Happily, in the spring of 2016, attendance at our family activities continued to climb, reaching a total of 62,982 participants, an increase of 25% over the previous year. The details of participation in ECP activities and programmes in 2015-2016 were as follows:

- School programmes: 38,577 participants
- Family programmes: 62,982 participants
- Community programmes: 20,570 participants
- Cultural and musical activities: 116,092 participants
- Audioguides and mobile applications: 61,271 users

The productive meetings of the Groupe des Onze, an informal group of eleven Montreal cultural institutions launched by the MMFA in 2014, continued in 2015-2016. A committee of the Groupe des Onze devoted to education was active in exchanges between the educational and political fields to find a positive outcome to the teachers' grievances and long-term solutions in order to avoid any repetition of the situation.

Several projects and events stand out. In the context of the exhibition *Metamorphoses: In Rodin's Studio*, a tactile gallery was installed. This space, incorporated into the exhibition, gave the visually impaired, young people and the general public an opportunity to appreciate Rodin's sculptures by touching a dozen reproductions of the master's works. A sound environment and visual projection based on images of the sculptor's studio and pieces of materials, such as marble, clay and bronze, completed the gallery.

The exhibition also gave rise to an innovative partnership between the Museum and Montréal Complètement Cirque. For two weeks, the artist Jimmy Gonzalez, 2015 gold medal winner at the Festival Mondial du Cirque de Demain, spent a two-week residence in the Museum's public areas, creating a lyrical and acrobatic performance featuring juggling with balls of clay that was inspired by the works of Rodin. Our visitors could watch both the artist's creative process and the end result.

To conclude, a partnership with Handicap International, an organization that helps children injured by anti-personnel mines by fitting them with orthopedic prostheses, enabled us to address the subject of physical beauty and diversity. In this workshop, families considered the question of why a work by Rodin showing a broken or shattered fragment of a body was synonymous with beauty whereas an actual broken, deformed or mutilated body was synonymous with ugliness. The workshop also offered a creative component where the participants inscribed on prostheses words and images expressing their reactions to the exhibits.

On April 20, 2015, the Museum hosted a forum on the cultural citizenship of young people attended by representatives of Montreal's cultural institutions invited by Culture Montréal. The result of these lively and fascinating discussions, focussing on the key role of cultural institutions in educating young people by introducing them to culture, was recently presented to the États généraux on the renewal of cultural policy in Quebec.

For the fifth year in a row, the Museum and Vision Diversité got together to celebrate diversity at the Museum. On May 21, actors from the fields of culture, education, community and political organizations discussed this challenge. Simon Brault, director of the Canada Council for the Arts, Anne-Marie Jean, president of the Conseil des arts et des lettres du Québec, and Nathalie Maillé, president of the Conseil des arts de Montréal, all emphasized the importance of the role of cultural institutions in promoting diversity and praised the initiatives and leadership of the MMFA in this regard. An art installation created by students from the Marguerite-Bourgeoys school board and performances by professional artists completed the day's programme.

Innovative educational programmes launched included Thursdays at the Museum. Aware of a real generational schism that too often isolates and harms the health of the elderly, the Museum has joined forces with Réseau Sélection, which runs a large number of residences for autonomous retirees. This partnership allowed us to design and provide activities for seniors based on socializing in the context of tours and workshops at the Museum offered free of charge on Thursdays. In August, the MMFA welcomed participants in the Weekend Walk to End Women's Cancers and offered them a playful guided tour of the collections to discover the female body and the various aesthetic canons of beauty. The same desire to take an original, unexpected, even irreverent look at our holdings encouraged us to offer a tour of the most "Delightful Derrières" on display in our galleries. Young and old can also take self-guided wellness tours of the Museum: an original way of getting into shape by moving around the Museum to admire works of art. The impressive spaces of the MMFA and its many pavilions are ideal for this kind of museum experience.

New programmes created in partnership with Concordia's Faculty of Fine Arts are being established. The Art Hive will offer activities integrating art and well-being. The Museum will also be involved in the academic process of Concordia's Master's in Art Therapy by welcoming interns into its programmes designed for visitors with special needs. Finally, a lively interactive tour on the subject of peace is being prepared by Museum staff and students in Concordia's Art Education programme. Interactions with the universities also resulted in a continuous evaluation project for monitoring the successive stages of EducArt, the Museum's digital education platform to be launched in September 2017, and in the creation of McGill University's Institute for Human Development and Well-Being, of which the Museum is a founding partner.

The year 2015-2016 has thus been a pivotal one for the Museum, notable both for the consolidation of some programmes and for the creation of new activities and new partnerships with a view to the opening of the Michel de la Chenelière International Atelier for Education and Art Therapy. This unique and essential project allows the Museum to look to the future with great confidence.

Our major patron for education, Michel de la Chenelière, is an example of commitment and humanist values. Thanks to his generosity and his close collaboration on our projects, we are able to do more and welcome more families. It is a privilege for us to work alongside him day by day. Michel, on behalf of the Education and Community Programmes team, thank you for everything!

JEAN-LUC MURRAY
Director of Education and Community Programmes

STUDIES IN CARDIOLOGY AND EATING DISORDERS: THE MONTREAL MUSEUM OF FINE ARTS, RESEARCH PARTNER

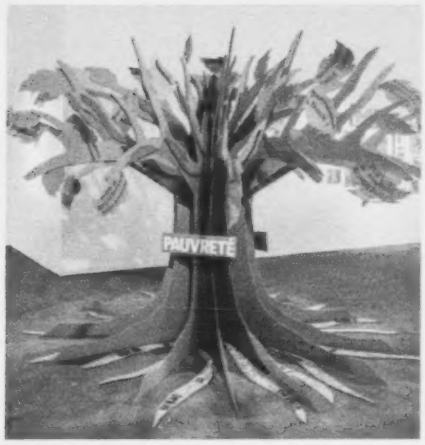
Today, the MMFA has become a proactive research platform. Researchers are visiting the museum to evaluate the impact of tours organized with groups of patients – offered in tandem with activities in the studio or not – on the healing process of several pathologies.

– PROFESSION SANTÉ, Montreal

▲ The artist Jimmy Gonzalez (Montréal Complètement Cirque) performing during the exhibition *Metamorphoses: In Rodin's Studio*.

▶ Alfred Pellan (1906-1988)
Composition (C-1988), 1951 (detail)
Gouache on paper
13 1/4 x 10 1/2 in. (33.6 x 26.7 cm)
MMFA, gift of the Guzzetti family
© Estate of Alfred Pellan / SODRAC (2016)

EDUCATIONAL DISPLAYS



EXPOVRETÉ
Le Tour de lire at the Museum

The participants in Tour de lire, an organization whose mission is to defend the rights of people from the Hochelaga-Maisonneuve neighbourhood who are illiterate and have low levels of education, illustrated the difficulties they face due to their illiteracy, and in a broader sense the problems linked to living in poverty. Their paintings, drawings, collages and installations reflected their reality and their environment.

CREATION, THE PATH OF ALL POSSIBILITIES
Le Centre d'Apprentissage Parallèle (CAP) at the Museum

CAP focusses on the social reintegration of people facing mental health challenges. Through artistic creation, participants improve their quality of life, which makes it easier to develop their full potential. Inspired by works in the Museum's collections, CAP participants created a collective work, paper sculptures and numerous paintings, with the assistance of a Museum educator and art therapist or professional artist.

A HEART FOR CREATING
Les Impatients at the Museum

Les Impatients is an organization that uses artistic expression to help people with mental health issues. After a series of guided tours of the Museum's collections and exhibitions, participants, under the supervision of an artist, created their own paintings, drawings and mixed media works that were later presented at the Museum.

THE ART OF BEING UNIQUE
Maxwell Bitton at the Museum

For the first edition of the programme *The Art of Being Unique*, Maxwell Bitton, a twenty-four-year-old artist with autism, took part in an art training programme with artists and educators. Over seven weeks, Maxwell drew inspiration from the Museum's collections to create original works for exhibition. This presentation also featured works he created in 2015 with Lucie Chicoine, a painter he has been working with for three years, as well as works he created during the past year with the artist Pierre Durette.

ALLIES IN THE SPOTLIGHT
United in the Fight against Homophobia

Presented as part of the International Day against Homophobia and Transphobia on May 17, 2015, this exhibition is at the heart of the Museum's educational and social mission. An ally of diversity and inclusion through art, the Museum presented this exhibition in partnership with Desjardins, the Fondation Émergence, the Consulat général de France à Québec and Les Deux Mondes theatre company. It consisted of two sections.

- IMAGINARY COUPLES

The first part of the project was presented at Complexe Desjardins. Through the lens of French photographer Olivier Ciappa, public figures appeared as imaginary same-sex couples, inviting visitors to cast a kinder eye on homosexuality. "When we love, it is the same experience for all of us, regardless of age, origin, religion or sexuality."

- LOVE AT FIRST SIGHT

The second part of the project, presented at the MMFA, featured portraits from the Museum's collection of Quebec and Canadian in surprising, atypical couples. Actors voiced Sébastien Harrisson's dialogues through an audio device.

▲

▶

Janet Werner (born in 1946)
Candy
2014

THE MUSEUM'S WORKS OF ART ON LOAN AROUND THE WORLD

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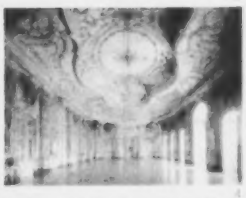

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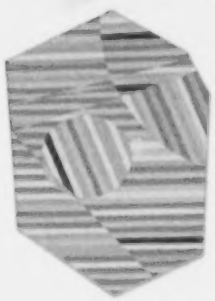

11

IN CANADA

1 **Jean-Michel Basquiat** (1960-1988)

A Panel of Experts, 1982
Gift of Ira Soung
© Estate of Jean-Michel Basquiat / SODRAC (2015)

Mad Up: The Birth of Modern Culture
Vancouver Art Gallery
February 20 – May 15, 2016

2 **Chris Cran** (born in 1949)

Self-portrait – Symptoms of a Saint, 1995
Gift of the Sobot family collection

Chris Cran: Sincerely Yours
Art Gallery of Alberta, Edmonton
September 12, 2015 – January 3, 2016

3 **Daniel Dion** (1958-2014)
Sir Schnee (born in 1959)

The Moment of Ruth, February 11, 1989
Fortune, Harold Lawton, Malcolm Lowthall, Rory W. Runge and Mona Smoker Bequests

Reflections
Dhalie, Montréal
November 7 – December 31, 2015

4 **Dorian FitzGerald** (born in 1974)

The Divine Words, Convento Mafrense, Mafra, Portugal, 2003
Purchase, the Montreal Museum of Fine Arts Wilder Acquisition Fund, in memory of Marjorie D. Cowley, on the building exhibition

Site-specific intervention
Art Gallery of Hamilton
March 6, 2015 – January 3, 2016

5 **Prudence Heward** (1896-1947)

At the Theatre, 1928
Purchase, Building a Vital Tomorrow Bequest

1930s Modernism in Montréal
The Beaver Hall Group
Art Gallery of Hamilton
February 20 – May 3, 2016

6 **Jacques Hurtubise** (born in 1932)

A Circular Underwater, 2001
Purchase, Estate M. Charleson Gault and Mrs. Emma Eric Bequest

Festival Art Souterrain 2015
Mad Art to Appearing!
Le Belvédère, Saint-Sauveur, Montréal
February 27 – March 29, 2015

7 **François Morellet** (1926-2016)

Plan à cas Mikro Structure, 1972
Gift of Jacques Palumbo

Le Cercle carré comme
Musée des arts décoratifs
November 19, 2015 – February 7, 2016

8 **James Wilson Morrice** (1865-1924)

Mist on Lake Memphremagog, 1920
Purchase, Horsley & Annie Townsend Bequest

The Canadian Home: a Unique Trend
Musée Saint-Gabriel, Montréal
March – December 20, 2015

9 **Marcelle Ferron-Vermette** (1924-2001)

Rose, Verte, Bleue, 1962
Gift of the Droit Pour un Grand

Modern portals: Marcelle Ferron and the Montreal Biennales, glimpses of the modernist architecture
Maple Leaf Gardens on the Line Gallery
June 20 – October 31, 2015

10 **Dana Schutz** (born in 1976)

Into the Woods, 2013
Gift of Nathalie Angelo and Peter Joseph Barbaro, Artists and Patrons Council in honour of the Montreal Museum of Fine Arts' 150th anniversary

Dana Schutz
Musée d'art contemporain de Montréal
October 17, 2015 – January 10, 2016

11 **Edouard Vaguin** (1927-2004)

Untitled (1955-1956), 1956
Purchase, The Malcolmes Museum of Fine Arts Acquisition Fund

Edouard Vaguin: peintre d'art non figuratif (1955-1967)
Musée d'art de Joliette, Joliette
May 1 – June 12, 2016

IN THE UNITED STATES

12. **Wendell Castle** (born in 1932)

Serpentine Desk Lamp, 1966
Estate of Ward M. Stewart Collection, gift of Walter and Ewald Consigny

Wendell Castle: Reinvented
Museum of Arts and Design, New York
October 20, 2015 – February 28, 2016

11. **Carlo Crivelli** (1435/1440–1495)

The Last Supper, 1486
Gift in memory of Edith Hall Hill

Ornamentation and Illusion: Carlo Crivelli and the Painted Surface of Space
Isabella Stewart Gardner Museum, Boston, Massachusetts
October 17, 2015 – January 25, 2016

A Renaissance Original: Carlo Crivelli
The Walters Art Museum, Baltimore, Maryland
February 28 – May 22, 2016

13. **Charles François Daubigny** (1817–1878)

Moonrise at Auvers on Banks of the Oise, 1857
Gift in Lady Executrix in memory of her husband, Sir George A. Drummond

Daubigny: Master Impressionist of Landscape
The Taft Museum of Art, Cincinnati, Ohio
February 20 – May 29, 2016

15. **Sheila Hicks** (born in 1934)

Autoportraits, 1965–1966
Gilbert and Ewald M. Stewart Collection

Sheila Hicks: The Meaning of Weaving
The Whitney, 1967–2015
Fowler Museum at UCLA, Los Angeles, California
March 13 – September 4, 2016

16. **Augusto Giolfo** (1909–1971)

The Secret, about 1940–1950
Gift of the family of Augusto Giacometti Family

Abstract Expressions: The Modern Studio
Virginia Museum of Fine Arts, Richmond, Virginia
November 15, 2015 – March 13, 2016

17. **Gerbrandt van Reesbroeck** (active 1650–1680)

Interior of a Church, Monogram, about 1665–1680
Gift of Mr. and Mrs. Michael Hoffman

Light, Reflection, Touch: Painting in the Age of Rembrandt and Vermeer
Museum of Fine Arts, Boston, Massachusetts
October 18, 2015 – January 31, 2016
The Nelson-Atkins Museum of Art, Kansas City, Missouri
February 28 – May 15, 2016

IN EUROPE AND SOUTH AMERICA

12. **Karel Appel** (1921–2006)

Portrait of Sir Herbert Read, 1962
Purchase, Stanley and Anne Townsend Burgess and © Karel Appel Foundation / ADAGP, (2016)

Karel Appel Retrospective
Gemeentemuseum Den Haag, The Hague, The Netherlands
January 16 – May 16, 2016

13. **Otto Dix** (1891–1969)

Portrait of the Lawyer Hugo Simons, 1925
Purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, gift of the Succession A. Desbarats, Mr. and Mrs. Charles Bronfman, Mr. Nahum Gelber and Dr. Sheila Gelber, Mrs. Phyllis Lambert, the Volunteers Association and the Junior Associates of the Montreal Museum of Fine Arts, Mrs. Louise Lincoln, Mr. Pierre Lassonde, the Molson Foundation, and the Stanley and Anne Townsend Burgess Fund
© Estate of Otto Dix / SIAE/SIAE (2016)

New Objectivity: Modern German Art in the Weimar Republic, 1919–1933
Musei Civici, Venice, Italy
May 1 – August 30, 2015

14. **Hubert Robert (1733–1808)**

Young Girls Dancing around an Obelisk, 1796
Lady Dowding and

Hubert Robert 1733–1808: un peintre visionnaire
Musée Louvre, Paris, France
March 5 – May 30, 2016

15. **Anne Savage** (1896–1971)

The Plough, 1933 – 1933
Gift of Athena K. Sise

Re-Seeing the American Landscape: Painting from Terra del Fuego to the Arctic
Pinacoteca do Estado de São Paulo, Brazil
January 27 – May 29, 2016

17. **Mark Tansey** (born in 1949)

Action Painting II, 1984
Gift of Nahum Gelber, O.C.

To the Son of Man Who Ate the Scroll
Fondazione Prada, Milan, Italy
February 4 – June 19, 2016

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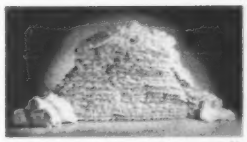
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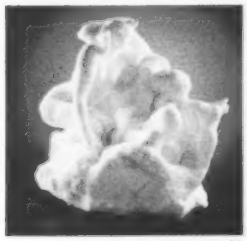
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CONSERVATION OF WORKS IN THE COLLECTION

The imminent opening of the Michal and Renata Hornstein Pavilion for Peace dictated many of the activities of the Conservation Department this past year, in particular in the paintings sector. Historical documentation was sought for the works of the Hornstein donation and some fifteen other canvases. All these works will hang in the galleries of the new pavilion within the Museum's collection of early European paintings. Some works required major cleaning treatments, such as Emanuel de Witte's *Interior with a Woman Playing a Virginal* (ill. 2). The painting was examined using X-ray and infrared photography. Old varnish and retouching were removed and it was completely relined. In addition, the linen inserts in the punctures were replaced. These treatments improved the work's readability thanks to a more harmonious surface and texture. The frame of the work, considered to be too massive and historically inaccurate, was replaced. Various specialists in Dutch framing of the seventeenth century were consulted, and John Davies, the renowned London framer, generously made and donated a reproduction of a Dutch auricular frame. It sets off the painting's elaborate perspective beautifully.

In addition to these operations on the collection of early art, the layout of the galleries of the new pavilion brought to light recent acquisitions, some of which required equally important restoration work. François-Joseph Navez's canvas *Old Hermit Comforting a Sick Child* (1854, ill. 1) was restored by improving the overall tension of the support, cleaning the surface and choosing a saturating varnish to give the colours their true value. We also had to create a frame for the Navez painting. This required research into the styles of frames of the Neoclassical school in the nineteenth century.

For the collection of early art, the subject of the suitability of frames to paintings recurred frequently this year as a consequence of the reinstallation of the works in the new pavilion. The unsuitability of the finish on the surface of the frame to that on the surface of the work is another parameter that may justify an intervention. Thus, in the case of Michiel de Musscher's *Portrait of a Lady Playing a Lute* (1680, ill. 3), the surface cleaning, the removal of the brownish patination layer, the recasting of some broken decorative elements and the cleaning of the gold leaf on the frame show how important these operations were.

A major reinstallation of the collections made it necessary first of all to determine the condition of the works and, where required, to carry out stabilizing and cleaning treatments. It was also necessary to fine-tune the visual documentation and implement more risk-free manipulation and presentation procedures. In contemporary art, these questions are sometimes vital to ensure the durability of unusual works. Petah Coyne's extremely fragile hanging sculptural installation *Untitled #825 (Three Peacocks)*, a recent gift to the Museum, is a fine example (see opposite). During the installation, we had to minimize any impact on the numerous ribbons, bows and knots in order to preserve the layer of wax that had been dripped all over the piece.

The sharing of the knowledge bases of decorative arts and contemporary art made it possible to safely exhibit a unique textile work by Henning Watterston from 1944 for the travelling exhibition *Partners in Design: Alfred H. Barr, Jr. and Philip Johnson*, which included some twenty objects from our decorative arts collection. This textile, on display for the first time, is composed of an open weave mesh of PVC (polyvinyl chloride) threads and copper wire. It was carefully cleaned with a variety of solvents and mounted on a semi-rigid support within a frame with multiple anchoring points, so that the weight of the piece cannot affect the structural capacity of the weakened plastic fibres.

Some of the finest works executed in Montreal in the modern period demanded our attention: fifteen paintings and twenty graphic documents and drawings from the collection had been chosen for the exhibition *1920s Modernism in Montreal: The Beaver Hall Group*. A number of these works, such as Nora Collyer's pochade on panel *Untitled (Landscape)* (ill. 4), were restored and new frames were created. Several works from private collections also benefited from the expertise of our department: Anne Savage's *Lake Wonish (for Don)*, which had two perforations in the canvas and a soiled paint layer, and Lilias Torrance Newton's *Prudence Heward*, with an uneven support and a greyish surface, were very carefully restored.

Research is a vital part of our profession, and a systematic and meticulous visual examination can reveal a great deal when it comes to identifying an object taken out of its graphic arts context. A research project led by McGill University and bringing together specialists in literary studies, archives and rare book collections is investigating the manuscripts of Medieval Books of Hours and illuminations held in the collections of Canadian museums, libraries and archives in order to draw up an inventory and to identify provenance. The works on paper in our collection have been undergoing an in-depth investigation under the microscope. The expertise of our graphic arts conservator, Joanne Perron, in identifying the constituent materials of the image and the text and the way in which they were applied is being shared with other researchers in the hope of finding overlaps that will establish the provenance of these loose orphan pages. We can already envision the natural conclusion of this endeavour: a fascinating exhibition!

RICHARD GAGNIER
Head of the Conservation Department

Following the colloquium "Frame and Framing in Canada: Functions and History," which took place at the Museum in October 2014, *Journal of Canadian Art History*, produced by Concordia University, published the proceedings.

The MMFA's success… and its international profile attract benefactors from beyond [Canada's] borders: BNP Paribas has just spent 50,000 euros on the restoration of a painting by the Dutch master Emanuel de Witte, representing 1,500 hours of work.
– LES ÉCHOS, Paris

1

François-Joseph Navez (1787-1869), *Old Hermit Comforting a Sick Child*, 1854, oil on canvas, 100 x 72 cm. MMFA, purchase, the Museum Campaign 1988-1989 Fund.

2

Emanuel de Witte (about 1617-1692), *Interior with a Woman Playing a Virginal*, about 1660-1662, oil on canvas, 91.5 x 109.7 cm. MMFA, purchase, John W. Tempest Fund. This work has been restored thanks to funding from BNP Paribas (Canada) and BNP Paribas Foundation.

3

Michiel van Musscher (1645-1705), *Portrait of a Lady Playing a Lute*, 1680, oil on canvas, 47.8 x 38.9 cm. MMFA, gift of Lord Strathcona and family.

4

Nora Collyer (1894-1970), *Untitled (Landscape)*, 1930s, oil and crayon (?) on panel, 23.4 x 32.8 cm. MMFA, gift of Anne Savage's heirs: John Claxton, Mary Drummond, Helen Leslie, Gail MacDermott and Anne McDougall.

Petah Coyne (born in 1953), *Untitled #825 (Three Peacocks)*, 1996, wax, pigment, embellished ribbon, paper, silk satin, steel cage, steel chain and wire, birds, and polymeric materials, 234 x 127 x 127 cm. MMFA, gift of W. Bruce C. Bailey in honour of Mary Bailey and Paul Desmarais III.

ACQUISITIONS: A YEAR MARKED BY VARIETY

A museum is defined primarily by its collection. In fact, the permanent collection is what mobilizes the most investment in terms of time, space and personnel. It is evidence of the dynamic acquisition policy of the Museum, which is, to date, the leading museum in Canada in terms of the number of works acquired and their value as recognized by the Canadian Cultural Property Export Review Board.

The year 2015-2016 was a very active one in terms of acquisitions. The four committees met twenty times. In total, 541 works of art, representing a value of almost $11 million, were incorporated into the Museum's collections. Without the support of these collectors, donors, experts and the members of the various acquisition committees, the Museum's collection could not continue to expand. We thank them all for their generous contributions.

In tribute to Michal and Renata Hornstein, who passed away recently and who, in 1987, offered us *Tancred Baptizing the Dying Clorinda*, a painting by the Guardi brothers that belongs to a decorative cycle of eight paintings, the MMFA acquired *Rinaldo and the Nymphs* from the same series. The Museum is proud to have two paintings from this cycle, which is shared by five other institutions around the world: in Washington, Copenhagen, Hull in Yorkshire, Pasadena and Venice.

Art dealer **Michel Descours** of Lyons offered the Museum a painting by Louis Ducis, *Tasso Reading an Episode from* Jerusalem Delivered *to Princess Eleanor*. **This generous gift in tribute to Liliane and David M. Stewart** is a fine example of the "troubadour" style in fashion under the Empire and the Restoration.

We are proud to present two large portraits painted by **Théodore Chassériau** in 1854: *Portrait of Comtesse de Ranchicourt Leaving for the Hunt* and *Portrait of Comte Oscar de Ranchicourt Leaving for the Hunt*. These exquisite canvases have already featured in several retrospectives of the artist's work and are recognized by specialists as important paintings of their time. They were acquired thanks to the Museum Campaign 1988-1993 Fund and the **Volunteer Association Fund**.

An anonymous donor has given the Museum its first work by **Winslow Homer**, a painter from New England active in the late nineteenth century. Homer, who represents the quintessence of the American art of his day, travelled in Quebec in the 1890s and painted several landscapes there, including the monochrome watercolour donated to the Museum.

The Montreal public will have the opportunity of seeing three new acquisitions by the great British sculptor Henry Moore. Thanks to the generosity of **Dr. Sean B. Murphy, Storrs and Ann McCall** and the **Patrick McG. Stoker Bequest**, the Museum's collection was enriched with two bronzes characteristic of Moore's oeuvre and a rare drawing from 1937.

Thanks to the generosity and support of the **Fournelle family**, the collection of Quebec and Canadian art was enriched by major paintings of outstanding quality. They include the gift of Marc-Aurèle Fortin's superb *Trees by the Roadside*, executed in about 1926, Cornelius Krieghoff's *Indian Council*, a major painting from 1866, and *Lévis Docks from the Hill*, a beautiful winter landscape by Maurice Cullen from 1897. The support of this Montreal family has been indispensable to the enrichment of the collection and we offer them our heartfelt thanks.

The collection of Quebec and Canadian art has also been reinforced by **Marc Bellemare**'s remarkable gift of seven works by illustrious Quebec artists: Guido Molinari's *White Rectangle* (1959), Charles Gagnon's *Picnic* (1951), *Figure / Animal Series* 5 (1990-1991) by Betty Goodwin and four inks on cardboard by Marcel Barbeau from the series "Primeval Combustions" from 1951 and 1952.

Following the exhibition *HER STORY TODAY: Six Painters from Quebec and Canada*, the MMFA acquired **Janet Werner**'s canvas *Carey* (2014), which is added to the two paintings from 2012 that were generously offered to the Museum by the artist, *Aging Ballerina Waving Goodbye* and *Sisters*, the first works by Werner to enter the Museum's collection.

The section of the collection that has been enriched the most is that of **Quebec and Canadian photography**, with 221 new works by Benoit Aquin, Geneviève Cadieux, Donigan Cumming, Evergon, Michael Flomen, Maryse Goudreau, Angela Grauerholz, Clara Gutsche, Ruth Kaplan, Michel Lamothe, Jean Lauzon, John Massey, Alain Pratte and Robert Racine. Our corpus of Montreal documentary photographs, begun in 2010, has become one of the largest in Canada.

Andrew Neil Ivory and Nigel Andrew Ivory's gift in memory of their father of a rare seventeenth-century table clock by the master London clockmaker Joseph Knibb, an iconic figure in the history of British clockmaking, enriched our collection of decorative arts.

Gifts from the Honourable Serge Joyal, P.C., O.C., have complemented not only our collection of decorative arts with a Louis XV voyelle from about 1760-1765, two mahogany chairs by Jacob-Desmalter from the furnishings of the Palais de l'Élysée under the First French Empire and a silver statue of a **Christ the Redeemer**, but also our collection of Quebec and Canadian art with Antoine Plamondon's portrait of *Msgr. Pierre-Flavien Turgeon* (1835).

We would also like to mention the passing of generous Museum donor **Luc d'Iberville-Moreau**, who, in addition to contributing to the enrichment of our collections of design and contemporary art, was an important player on Montreal's museum scene. His gifts of three pieces of furniture – Andrea Anastasio's *Luna* Bookcase, Bram Boo's *Overdose* Chair and Robert Southcott's *United We Stand* Bench – as well as a series of invitations / objects in plastic by Gaetano Pesce have enriched our collections with objects of outstanding quality.

The MMFA is one of the few North American museums to boast a collection of jewellery. In 2015-2016, we acquired 36 new pieces, most of them from the **Jocelyne Gobeil** collection, a group of works assembled with sensitivity and expertise by a leading gallery owner of the 1980s and 1990s.

DANIÈLE ARCHAMBAULT
Registrar and Head of Archives

NATHALIE BONDIL
Director and Chief Curator

Here are a few impressive statistics: the Museum is the leader in Canada for the number of works presented between 1990 and 2015 (both in value and number) and also tops the list for the most exact appraisal of the value of the works ($199 million for the appraisals proposed by the Museum as compared to $196.5 million for the appraisals determined by the Canadian Cultural Property Export Review Board).

▶
Marc Aurèle Fortin (1888-1970)
Trees by the Roadside, about 1926, oil on canvas, 127.2 x 102.1 cm
MMFA, gift of the Fournelle family
© Succession Marc Aurèle Fortin / SODRAC (2016)

M.A. Foppin

INTERNATIONAL ART

WORKS ON PAPER

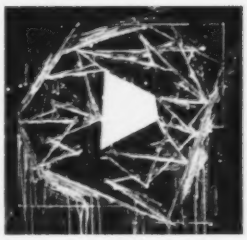
Valerio Adami
Born in Bologna in 1935

Teacher Portrait
1988
Graphite
41.9 × 36 cm
Gift of Lee Reichandler
2015.248

Abraham Bloemaert
Gorinchem 1564 – Utrecht 1651

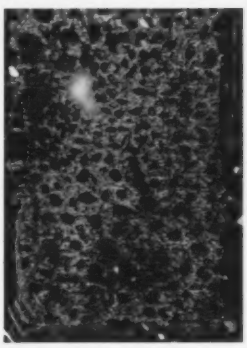
Saint Peter Liberated from Prison
1635-1636
Pen and ink, ink wash, touche for highlights over traces of black chalk
15.1 × 22.1 cm
Gift of Philippe and Michèle Stora
2015.344

Mel Bochner
Born in Pittsburgh in 1940



White Island
1985
Etching, aquatint, printer's proof, VI
94.5 × 75.3 cm (sheet)
75.3 × 58.2 cm (platemark)
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.358

Stanley Robert Bozer
New York 1926 – Fitchburg, Massachusetts, 2000



Untitled
1960
Lithograph, 1/20
95 × 64.3 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.354
© Estate of Stanley Robert Bozer / SODRAC (2016)

John Chamberlain
Rochester, Indiana, 1927 – New York, 2011

Delphi Dekker Pinks
Twisted Sister
From the series "Twisted Hots II (no sweet"
1968
3 intaglio etchings, 9/18, 5/18, and 9/18
166.5 × 75.2 cm (each)
Gift of Zirkin and Vesna Lauzon
2015.411.420
© Estate of John Chamberlain / SODRAC (2016)

Famous Last Words Album
Poems by Robert Creeley (1926–2005)
1990
50 lithographs, 47/50
76.5 × 57 cm (each)
Gift of Zirkin and Vesna Lauzon
2015.421.1-51

Louisa L. Chase
Panama City 1951 – East Hampton, New York, 2015

Baby Baby
1991
Etching, lithograph, relief printing, 3/35
71.5 × 61.5 cm (sheet)
55.5 × 66 cm (platemark)
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.355

Oedipus
1991
Etching, lithograph, relief printing, 14/35
84.1 × 71.1 cm (sheet)
66 × 55.6 cm (platemark)
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.356

John Clem Clarke
Born in Bend, Oregon, in 1932

Chardin – The Bubble Blower
1970
Lithograph, 40/60
57.5 × 75.7 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.357

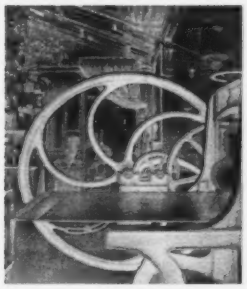
Erik Desmazières
Born in Rabat, Morocco, in 1948

René Tazé's Studio
1979
Etching, 34/50
76.1 × 56.6 cm (sheet)
67.6 × 52.4 cm (platemark)
Purchase, E. Cleveland Morgan Fund
2015.276

René Tazé's Studio 2
1980
Etching, 22/50
76.4 × 53.6 cm (sheet)
68 × 53 cm (platemark)
Purchase, E. Cleveland Morgan Fund
2015.277

René Tazé's Studio III
1981
Etching, DCX
75 × 52.1 cm (sheet), 64.5 × 49.2 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2015.278

René Tazé's Studio IV
1990
Etching, aquatint, roulette, 18/25
76.4 × 56.5 cm (sheet), 65.8 × 51.5 cm (platemark)
Purchase, The Honourable Charles Lapointe, P.C. Fund
2015.279



René Tazé's Studio V
1990
Etching, aquatint, roulette, 17/25
76.3 × 52.4 cm (sheet), 66.3 × 53.7 cm (platemark)
Purchase, Dr. Sean B. Murphy Fund
2015.280
© Eric Desmazières / SODRAC (2016)

René Tazé's Studio VI
1990
Etching, aquatint, roulette, 25/90
72 × 110 cm (sheet), 65.9 × 101.3 cm (platemark)
Purchase, Deirdre M. Stevenson Fund
2015.281

René Tazé's Studio VII
2006
Etching, aquatint, roulette, 26/60
57.1 × 96.9 cm (sheet), 45 × 82.3 cm (platemark)
Purchase, E. Cleveland Morgan Fund
2015.282

René in His Studio 98
1998
Etching, aquatint, 1/60
46.7 × 37.3 cm (sheet), 25.8 × 21 cm (platemark)
Purchase, The Honourable Charles Lapointe, P.C. Fund
2015.283

Richard Diebenkorn
Portland, Oregon, 1922 – Berkeley, California, 1993

Untitled No. 4
1992
Lithograph, 33/45
28.2 × 36.3 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.360

Jim Dine
Born in Cincinnati in 1935

Big Red Wrench in a Landscape
1971
Lithograph, 35/50
76.5 × 57.2 cm
Anonymous gift
2016.34
© Jim Dine / SODRAC (2016)

Raoul Dufy
Le Havre 1877 – Forcalquier, France, 1953

The Racecourse in Epsom
1937 or 1938
Watercolour and gouache over traces of graphite
50 × 65 cm
Gift of Stan Ivan and Ann McCall
2015.213
© Estate of Raoul Dufy / SODRAC (2016)

Hendrick Goudt
The Hague (?) about 1586 – Utrecht 1648
After Adam Elsheimer (1578-1610)

The Mocking of Ceres
1610
Engraving, only state
37 × 24.9 cm (sheet), 29.7 × 21.9 cm (image)
Purchase, Dr. Sean B. Murphy Fund
2015.284

Winslow Homer
Boston 1836 – Prouts Neck, Maine, 1910

Log Cabin in the Forest
1895
Watercolour and gouache over traces of graphite
35.5 × 53 cm
Anonymous gift
2016.9

Robert Indiana
Born in New Castle, Indiana, in 1928

AMOR
1998
Silkscreen, aquatint, working proof
79.2 × 76.2 cm (sheet), 60.3 × 60.8 cm (platemark)
Gift of Aaron Milrad and Brenda Ozdenan in memory of Bella and Joseph Milrad
2016.139
© Robert Indiana / SODRAC (2016)

Jasper Johns
Born in Augusta, Georgia, in 1930

Savarin 3 (Red)
1978
Lithograph, only state
66 × 50.8 cm
Gift of Linda and Erwin Bowen
2015.195
© Jasper Johns / SODRAC (2016)

Alex Katz
Born in Brooklyn in 1927

Olympic Swimmer
1976
Silkscreen, 123/200, 161.6 × 62.7 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.359
© Alex Katz / SODRAC (2016)

Édouard Manet
Paris 1832 – Paris 1883

Femmes au Jardin (The Afternoon of a Faun)
Poem by Stéphane Mallarmé (1842-1898)
1876
Album illustrated with 4 woodcuts, 2 of them heightened with watercolour, 166/195
Publisher: Alphonse Lemerre, Paris
30.2 × 37.2 × 0.4 cm (album closed),
17.3 × 24.4 cm (print), 11 × 6.5 cm (ex libris)
Gift in memory of Ina Conley
2015.452.1-6

Henry Moore
Castleford, England, 1898 – Much Hadham, England, 1986

Reclining Nude and Figure Studies
1932
Pen and ink, ink wash, charcoal, pastel and crayon on paper mounted on cardboard
38 × 55.9 cm
Gift of Stan Ivan and Ann McCall
2015.216
Reproduced by permission of The Henry Moore Foundation

▶

Canaletto (1697-1768) and **Francesco Guardi** (1712-1793)
Rinaldo and the Nymphs, about 1745-1755, oil on canvas, 250 × 121 cm. AMIA, purchase in tribute to Michal and Renata Hornstein.

Rembrandt Harmensz. van Rijn
Leiden 1606 – Amsterdam 1669

The Virgin and Child with the Cat and Snake
1654
Etching, state III
10.6 × 7.8 cm (sheet), 9.5 × 14.3 cm (plate mark)
Purchase, Claude Dalphond Fund in memory of Gisèle Lachance
2015.189

Peasant with His Hands Behind His Back
1631
Etching, drypoint, state IV/VI
5.8 × 4.8 cm (sheet)
Gift in memory of Rhoda Cohen (née Spitzer)
2015.346

Antoni Tàpies
Barcelona 1923 – Barcelona 2012

Folded Canvas and Numbers
1974
Lithograph, 7 of 90
64.1 × 90.3 cm
Gift of Yvon M. Tardif, MC
2015.439
© Fondation Antoni Tàpies / SODRAC (2015)

Henri de Toulouse-Lautrec
Albi, France, 1864 – Château de Malromé, France, 1901

At the Elysée
1898
Lithograph, only state
47.3 × 35.2 cm
Gift of Freda and Irwin Brown
2015.291

Woman Washing Herself
From the series "Elles"
1896
Lithograph, only state
51.8 × 40.2 cm (approx.)
Gift of Freda and Irwin Brown
2015.333

In Bed
1898
Lithograph, only state
47.1 × 35.3 cm
Gift of Freda and Irwin Brown
2015.323

INTERNATIONAL ART (CONT'D)

PAINTING

Théodore Chassériau
Santa Bárbara de Samaná, Dominican Republic, 1819 – Paris 1856

Portrait of Cécile Cloëar de Ranchicourt Leaning for the Hand
Portrait of Cécile-Cloëar de Ranchicourt Leaning for the Hand
1854
Two oils on canvas
116.2 x 89.5 cm (each)
Purchase, the Museum Campaign 1988-1993 Fund and the Montreal Museum of Fine Arts' Volunteer Association
2015.218.229
See pages 50 and 69

Louis Davis
Versailles 1776 – Paris 1845

Tasso Reading an Episode from Jerusalem Delivered to Princess Eleanor, ca Poetry
About 1819-1822
Autograph replica after an original dated 1813
Oil on canvas
51.2 x 45.2 cm
Gift of Michel Acoman in Tribute to Ishaac and David M. Stewart
2015.305
See page 53

Giovanni Antonio Guardi
Vienna 1699 – Venice 1760
and
Francesco Guardi
Venice 1712 – Venice 1793

Rinaldo and the Nymphs
About 1745-1755
Oil on canvas
25C x 32 cm
Purchase in Honour to Michal and Sascha Hnatiuk
2016.23
See page 35

Henri Le Sidaner
Port-Louis, Mauritius, 1907 – Paris 1939

White Houses
1923
Oil on canvas
54.8 x 64.9 cm
Gift of Mary Stikeman in memory of her husband, Howard Stikeman
2015.253

Larry Poons
Born in Tokyo in 1937

Pulse
1961
Acrylic and possibly polyethylene on canvas
258.6 x 352 cm
Gift of Marcel and Caroline Hébert
2015.223
© Larry Poons / SODRAC (2016)

Matthew Smith
Halifax, England, 1879 – London 1959

Modern Goddess
1935
Oil on canvas
51 x 41 cm
Gift of Joan and Ann McCall
2015.214

Portrait of a Negress (also known as Negress with Flowers)
1927
Oil on canvas
76.5 x 63.5 cm
Gift of Joan and Ann McCall
2015.215

PHOTOGRAPHY

Lalla Essaydi
Born in Marrakesh in 1956

Harem No. 2
From the series "Harem"
2009
Chromogenic print, AP5
101.6 x 85 cm
Purchase, Horsley and Annie Townsend Bequest
2015.412
See page 52

George S. Zimbel
Born in Woburn, Massachusetts, in 1929

Marilyn Monroe, NYC 1954, "Simon Marilyn" (The Seven Year Itch)
1954, print 1990
Selenium silver print
51 x 41 cm
Gift of Sylvie Calabro and Simon Blais
2015.352
See page 59

SCULPTURE

Salvatore Albano
Oppido Mamertina, Italy, 1941 – Florence 1991

Nymph Resting
1864
Marble
128 x 66 x 28 cm
Gift of the Club Saint-Denis of Montreal (gift of Edgar Gonest)
2015.443
See opposite

Jean Joseph Marie Carries
Lyon 1855 – Paris 1894

Loose Locks, called The Beautiful Ropemaker
Between 1882 and 1894
Patinated bronze
Petite Lingerie Foundry, Paris
67 x 39 x 26 cm
Purchase, the Museum Campaign 1988-1993 Fund
2015.350

Charles Henri Joseph Cordier
Cambrai, France, 1827 – Algiers 1905

Abyssinian Slave Girl
1868
Patinated bronze
58.2 x 32 x 23.5 cm
Purchase, Horsley and Annie Townsend Bequest
2015.237

Petah Coyne
Born in Oklahoma City in 1953

Untitled #05 (Three Presidents)
1996
Wax, pigment, embellished objects, paper, silk scrim, steel cage, steel chain and wire, and wire polymer materials
238 x 317 x 317 cm
Gift of W. Bruce C. Bailey in honour of Mary Dailey and Paul Perreault III
2015.227
See page 31

François-Joseph Duret
Paris 1804 – Paris 1865

Chactas Meditating on the Grave of Atala
About 1856
Patinated bronze
Cast Auguste Maximilien Delafontaine, Paris
42.2 x 21.4 x 23.5 cm
Purchase, Horsley and Annie Townsend Bequest
2015.385

Henry Moore
Castleford, England, 1898 – Much Hadham, England, 1986

Mother and Child
1936
Bronze, welded iron string, edition of 7
37.4 x 19 x 5 cm
Patrick McG. Baker Bequest
2015.255
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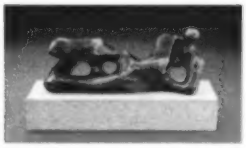


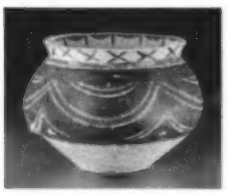
Reclining Figure No. 6
1954
Bronze, edition of 12
9.7 x 22 x 8.3 cm
Gift of Dr. Sean F. Murphy
2015.187
Reproduced by permission of The Henry Moore Foundation

Auguste Rodin
Paris 1840 – Meudon, France, 1917

Large Clenched Hand with Imploring Figure (Torso of The Centaur)
About 1906, cast 1960
Bronze, 2013
Étude Godard Foundry, Paris
44.5 x 32.5 x 25.5 cm
Gift in memory of Miriam and Philip Weinberg from their sons
2015.434

ANCIENT CULTURES

CHINA, GANSU PROVINCE
Neolithic period (10,000 BCE B.C.)
Yangshao, Banshan phase (3300 – 2300 B.C.)



Jar (guan)
Earthenware, black-colored painted decoration
17.8 cm (7 1/2 in.) (diam.)
Gift of Georges Hanicot and Jacques Ravet
2015.389

DEMOCRATIC REPUBLIC OF THE CONGO, CENTRAL REGION
Kuyu

Kebe Kebe Dance Headdress
Late 19th c.
Wood, pigments, old patina
51.5 x 15.5 x 17 cm
Purchase, the Museum Campaign 1988-1993 Fund
2016.1

MADAGASCAR, WESTERN COAST
Sakalava

Mpitsi (ceremony Bull)
Early 20th c.
Tended wood
16 x 11.5 x 15.2 cm
Gift of Toni and Leslie Benjamin
2015.257

MEXICO, CENTRAL HIGHLANDS
Early Classic Period (300-600 A.D.)
Teotihuacán

Vase with the Effigy of the Rain God
Late Style A.D.
Incised pottery
11.9 cm (4 3/4 in.) (diam.)
Gift of Guy Bourassa
2015.436

MEXICO, MICHOACÁN, period **QUEREMBARO**
Late Postclassic Period to Early Classic Period
(1300 B.C. – 600 A.D.)
Michoacán

Standing Female Figure
400 B.C. – 300 A.D.
Incised terracotta, traces of pigment
30.1 x 10.1 x 5.8 cm
Gift of Guy Bourassa
2015.435

SOUTH AFRICA, QUDENI
Zulu

Beer Pot
20th c.
Pottery
23.5 cm (9 1/4 in.) (diam.)
Gift of Sylvie Calabro and Simon Blais
2015.246

TANZANIA
Nyakusa

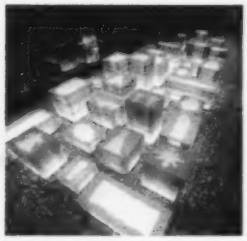
Beer Pot
20th c.
Pottery
28.6 cm (11 1/4 in.) (diam.)
Gift of Sylvie Calabro and Simon Blais
2015.246

▶
Salvatore Albano (1941-1991)
Nymph Resting, 1864, marble, 128 x 66 x 28 cm. MMFA, gift of the Club Saint-Denis of Montreal (gift of Edgar Gonest).

QUEBEC AND CANADIAN ART

INSTALLATIONS

Dominique Blain
Born in Montreal in 1957



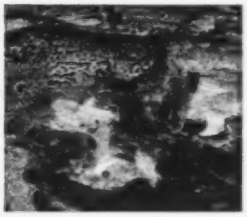
Mnemonic
2011
Cut glass plates, integrated lighting
70 × 600 × 750 cm
The work was created in accordance with the Government of Quebec's policy on the integration of art and architecture
2015.135.1–18

WORKS ON PAPER

Isabelle Assemault
Born in Sept-Îles, Quebec, in 1970

Plumes et bitume (Feathers and Asphalt)
2013
8 inkjet prints from a digital file, on cardboard
89 × 40.3 cm (each)
Gift of Isabelle Assemault
2015.417.1–9

Marcel Barbeau
Montreal 1925 – Montreal 2016



Untitled
From the series "Peinture-Combustion"
1953 and 1955
4 ink on cardboard drawings
Various dimensions
Gift of Marc Bellemare
2015.315–318

Iain Baxter
Born in Middlesbrough, England, in 1936

Informer Landscape
1969
Silkscreen lithograph (?), only state
54.3 × 76 cm
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2015.361

Paul Bordeleau
Born in Grande-Rivière, Quebec, in 1967

Les collectionneurs du dimanche (Sunday Collectors)
2013
4 inkjet prints from a digital file, on cardboard
55.6 × 40.5 cm (each)
Gift of Paul Bordeleau
2015.446.1–5

Shary Boyle
Born in Scarborough, Ontario, in 1972

Study for Soil Change
2015
Watercolour, cast traces of graphite
28 × 21.6 cm
Gift of the artist
2016.155

Rita Briansky
Born in Gravenhurst, Poland, in 1925

Sketch for At the Market (Marché Jean-Talon)
1964
Graphite
17.8 × 23.6 cm
Gift of Gordon Lorkin and Lucie Charbonneau
2015.249

Untitled
1941
Charcoal, traces of white chalk
26.5 × 21.6 cm
Gift of Gordon Lorkin and Lucie Charbonneau
2015.286

The Port
Aquatint, etching, artist's proof
19.1 × 15.3 cm (sheet), 16.1 × 11.9 cm (plate mark)
Gift of Gordon Lorkin and Lucie Charbonneau
2015.294

Sylvia Daoust
Montreal 1961 – Montreal 2004

Chemin de la Traverse, Percé
1932
Woodcut, 2/100
15.4 × 16 cm (sheet), 13.7 × 13.7 cm (image)
Gift of André Lamoureux
2015.262

Florence
1932
Etching, artist's proof
31.3 × 21.6 cm (sheet), 15.3 × 16 cm (plate mark)
Gift of André Lamoureux
2015.267

The Port in Montreal
About 1937
Etching, 11/50
45.4 × 30.6 cm (sheet), 25.1 × 12.3 cm (plate mark)
Gift of André Lamoureux
2015.264

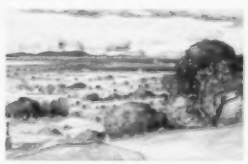
Patrick Doyon
Born in Dolbeau, Quebec, in 1971

La fin du monde (The End of the World)
2013
6 silkscreens
45.8 × 30.4 cm (each)
Gift of Patrick Doyon
2015.318.1–6

Jean-Paul Eid
Born in Beirut in 1964

Hobo
2013
5 inkjet prints from a digital file, on cardboard
55.7 × 41.2 cm (each)
Gift of Jean-Paul Eid
2015.417.1–5

Marc-Aurèle Fortin
Sainte-Agnès, Quebec, 1888 – Maskinongé, Quebec, 1970



Landscape, the Saint Lawrence
About 1930
Watercolour, cast traces of charcoal
50.1 × 71.1 cm
Gift of Michèle Gagnon in memory of her husband, Claude R. Gagnon
2015.340
© Fondation Marc-Aurèle Fortin / SODRAC (2015)

Pascal Grandmaison
Born in Jonquière, Quebec, in 1963

Ensort [The Rest]
2013
Watercolour, ink
4 panels of 30.2 × 23 cm (each)
Gift of Pascal Grandmaison
2015.490.1–4

Betty Goodwin
Montreal 1923 – Montreal 2008

Figure / Animal Series 5
1990–1991
Oil stick, tar (?), possibly oil paint, graphite and gutta on Mylar
35.8 × 30.7 cm
Gift of Marc Bellemare
2015.221

Forest, One
1983
Aquatint, etching, sulphur, pencil
27.3 × 37.3 cm (sheet)
36.2 × 56.3 cm (image)
Gift of Pierre Théberge
2016.11

2 Studies for Bird
1958
Graphite
37.3 × 28.5 cm (each)
Gift of Pierre Théberge
2016.12.13

Genie, Floor
1987
India ink on tracing paper
28.3 × 33.8 cm
Gift of Pierre Théberge
2016.14

Denis Juneau
Weedon, Quebec, 1975 – Montreal 2012

66 Preparatory Drawings for Pendulums
1523
Graphite, felt pen, coloured pencil
Various dimensions
Gift of Denis Juneau Estate
2015.269.1–66

Marsi
Born in Montreal in 1963

Contre ses règles [Against Its Rules]
2013
5 inkjet prints from a digital file, on cardboard
48 × 38 cm (each)
Gift of Marsi
2015.443.1–4

Janice Nadeau
Born in Gatineau, Quebec, in 1977

Baie des Chaleurs
2013
Graphite, watercolour
4 panels of 30.7 × 28 cm (each)
Gift of Janice Nadeau
2015.413.1–4

Alain Ouimet
Born near Lebanon, New Hampshire, in 1953

Wall on the Colonial School 19.XII
2004
Etching, aquatint, artist's proof
40.7 × 56 cm (sheet)
30 × 40.5 cm (plate mark)
Gift of Hill and T. Goldfarb in honour of Alain Ouimet
2015.254

Michel Rabagliati
Born in Montreal in 1961

Paul at the Museum
2011 (2015, second version)
12 inkjet prints from a digital file, on cardboard
35.5 × 28.6 cm (each)
Gift of Michel Rabagliati
2015.440.1–12

Dorothea Rockburne
Born in Montreal in 1932

Incantation
1967–1968
Lithograph, 3/150
146.8 × 102.1 cm
Gift of Blake and Sesia Zeitlin
2015.417

Rémy Simard
Born in Roberval, Quebec, in 1969

Kiosk
2013
12 inkjet prints from a digital file, on cardboard
36.1 × 28.1 cm (each)
Gift of Rémy Simard
2015.440.1–12

Sisis
Born in Montreal in 1963

La mappe monde de Madame Blanchette [Madame Blanchette's Map of the World]
2013
Gouache
7 panels of 28 × 22 cm (each)
Gift of Sisis
2015.201.1–7

George Campbell Tinning
Saskatoon, Saskatchewan, 1910 – Montreal 1996

Fisherman's Wharf, Port de Grâce
1949
Watercolour over traces of graphite, on paper mounted on cardboard
55.2 × 69.8 cm (sight)
Anonymous gift
2015.194

Joseph Tisiga
Born in Edmonton in 1984

The Great Mistaperssaues
2014
Watercolour over traces of graphite
56.4 × 76.4 cm
Purchase, Young Philan Propets' Circle Fund and Dunlap Fund
2015.225

Ian Wallace
Born in Moosomin, Saskatchewan, in 1943

In the Studio 2004
2004
4 lithographs, 6/10
Approx. 66.7 × 101.7 cm (each)
Gift of Ian Wallace
2015.270.1–4

PAINTING

Rita Briansky
Born in Gravenhurst, Poland, in 1925

At the Market (Marché Jean-Talon)
1964
Oil on cardboard
35.6 × 49.2 cm
Gift of Gordon Lorkin and Lucie Charbonneau
2015.232

Franklin Brownell
New Bedford, Massachusetts, 1857 – Ottawa 1946

Card Game, Dissentente, Saint Kitts
About 1912
Oil on canvas
21.5 × 34.8 cm
Gift of the Estate of the Brownell family
2015.253

William Brymner
Greenock, Scotland, 1855 – Wallsey, England, 1925

The Lonely Orphans Takes to her Heart
1884
Oil on canvas
71 × 91.3 cm
Fund Fees, E. Cleveland Morgan Fund
2015.214

Anthony Burnham
Born in Montreal in 1973

Position 074 – Drawn In
2015
Acrylic on canvas
2 panels of 210 × 366 cm (each)
Gift of Anthony Burnham
2015.263.1–2

Emily Carr
Victoria 1871 – Victoria 1945

Untitled (Forest)
About 1936–1937
Oil on canvas
76.8 × 53.7 cm
Edith M.G. Pitcher Bequest
2015.342

▶
Shary Boyle (born in 1972)
Soil Change, 2015, partially glazed biscuit porcelain, Plexiglas, 71.9 × 43 cm. MNTA, purchase, Louise Lalonde-Lamarre Memorial Fund.

QUEBEC AND CANADIAN ART (CONT'D)

Maurice Cullen
Saint John, Newfoundland... 1866 – Chambly, Quebec, 1934

Duck Decoys from the Hill
1907
Oil on canvas
45.5 x 54.9 cm
Gift of the Fournelle family
2015.330

Henry Rowland Eveleigh
Shanghai 1908 – Montreal 1999

War Commentary
About 1940
Oil on canvas
69.4 x 56.2 cm
Purchase, Joy Sellers and Stanton Memorial Fund
2015.893.1-2

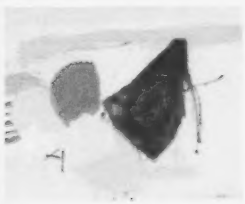
Marc-Aurèle Fortin
Sainte-Rose, Quebec, 1888 – Montreal, Quebec, 1970

Trees By the Roadside
About 1936
Oil on canvas
127.2 x 132.1 cm
Gift of the Fournelle family
2015.329
See page 33

Joseph-Charles Franchère
Montreal 1866 – Montreal 1939

Alfred Laliberté
1919
Oil on canvas, mounted on cardboard
55.7 x 40.6 cm
Purchase, Christine and Pierre Lapointe Fund
2015.853

Charles Gagnon
Montreal 1941 – Montreal 1981



Picnic
1963
Oil on canvas
112 x 126.3 cm
Gift of Marc Bellemare
2015.126

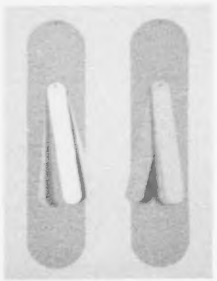
Jacques Hurtubise
Montreal 1939 – Lockeport, Nova Scotia, 2014

Phénomène
1966
Acrylic on canvas
167.3 x 243.1 cm
Gift of R. Fournelle
2015.323
© Estate of Jacques Hurtubise / SODRAC (2016)

John Y. Johnstone
Montreal 1887 – Iroquois 1930

Indian Basket Sellers
1915 (?)
Oil on panel
30.5 x 41.3 cm
Purchase, gift of R. Fournelle
2015.38

Denis Juneau
Verdun, Quebec, 1935 – Montreal 2014



Pendulums
1972
Acrylic on canvas, wood supports (2 sections each, made up of 2 components)
172.7 x 105 x 13 cm
Gift of Denis Juneau Estate
2015.334.1-16

Cornelius Krieghoff
Amsterdam 1815 – Chicago 1872

Indian Council
1866
Oil on canvas
45.5 x 70.9 cm
Gift of the Fournelle family
2015.334

François Lacasse
Born in Rawdon, Quebec, in 1950

Big Compilation III
2011
Oil on canvas
190.6 x 159.5 cm
Gift of François Lacasse
2015.331
See page 63

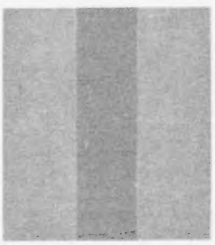
Raymond Lavoie
Born in Montreal in 1950

Daydreaming 1
1965
Acrylic on canvas
227.2 x 170.8 cm
Gift of Louise Vermet-Hunt and Michel Hunt, in memory of their first wedding at the Museum
2015.431

Peg Nicol MacLeod
Cromwell, Ontario, 1904 – New York 1949

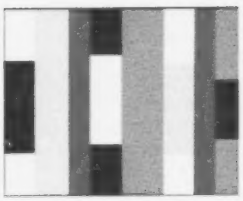
Still Life with Red Table
About 1941
Oil on canvas
101.2 x 76.3 cm
Gift of Gordon Lewis and Irene Charbonneau
2015.543

Jean McEwen
Montreal 1923 – Montreal 1999



The Madness Existing Love No. 7
1966
Acrylic on canvas
198 x 152.8 cm
Gift of Dominique McEwen
2016.18
© Estate of Jean McEwen / SODRAC (2016)

Guido Molinari
Montreal 1933 – Montreal 2004



White Rectangle
1959
Acrylic on canvas
67.3 x 50.8 cm
Gift of Marc-Île Venaire
2015.345
© Estate of Guido Molinari / SODRAC (2016)

James Wilson Morrice
Montreal 1865 – Tunis 1924

Study for Mews on the Beach, Tangiers
About 1913–14
Oil on wood
31.4 x 32.1 cm
Gift of the Fournelle family
2015.333

Alfred Pellan
Quebec City 1906 – Laval, Quebec, 1988

Joyful Jewellery
1960
Oil and silicon sand mounted on plywood
81.2 x 74.7 cm
Anonymous gift
2015.306
© Estate of Alfred Pellan / SODRAC (2016)

Gymnastics III
1980
Oil on canvas
121.8 x 122.2 cm
Gift of the Fournelle family
2015.331
See page 35

Antoine Plamondon
L'Ancienne-Lorette, Quebec, 1804 – Neuville, Quebec, 1895

Mgr. Pierre-Flavien Turgeon
1835
Oil on canvas
65 x 53.3 cm
Gift of the Honourable Serge Joyal, P.C., O.C.
2015.326

Henry Sandham
Montreal 1842 – London 1910

Salmon Fishing Camp, Goodson River
1873
Oil on canvas
46.3 x 68.8 cm
Gift of the Fournelle family
2015.813

Joe Smith
Montreal 1907 – Westmount, Quebec, 2001

Alpes Maritimes, France
About 1947
Tube oil on board
Approx. 9.5 x 12 cm (on 8)
Gift in memory of Claire Bélanger
2015.196.196

Jobie Steinhouse
Born in Montreal in 1925

The Empress and Her Mirror
1949
Oil on canvas
44.8 x 36 cm
Gift of John Foss Stratton Jr., B.F.A.
2015.138

Jacques de Tonnancour
Montreal 1917 – Montreal 2005

Still Life with Black Olives
1967
Oil on cardboard
51.2 x 121.2 cm
Gift of the Fournelle family
2015.332
© Estate of Jacques de Tonnancour / SODRAC (2016)

Ian Wallace
Born in Shoreham, England, in 1943

Abstract Composition (The Colours) III
2012
Acrylic and chromogenic prints mounted on canvas
57 x 91 cm (each panel)
Gift of Ian Wallace
2015.714.1-3

Issues of Painting (Matisse, Sarah) VIII & IX
2013
Acrylic and chromogenic print, mounted on canvas
208 x 152 cm (each panel)
Purchase, the Claude Lorrain "Art for Arts" Acquisition Assistance Program and E. Cleveland Morgan Fund
2015.252.1-2

Janet Werner
Born in Winnipeg in 1959

Carey
2014
Oil on canvas
289 x 198.2 cm
Purchase, E. Cleveland Morgan Fund
2015.370
See page 27

Aging Ballerinas Wearing Goodbye
2012
Oil on canvas
198.1 x 160 cm
Gift of the artist
2015.250

Sisters
2013
Oil on canvas
76 x 51.6 cm
Gift of the artist
2015.422

Edwin Whitefield
East Haverhill, England, 1816 – Waltham, Massachusetts, 1892

Montreal from Mount Royal
1854
Oil on prepared millboard
25 x 35 cm
Purchase in honour of the 50th anniversary of the Association of Volunteer Guides of the Montreal Museum of Fine Arts, E. Cleveland Morgan Fund
2015.168
See page 21

PHOTOGRAPHY

Benoit Aquin
Born in Moncton, in 1965

3 Photographs:
From the series "Mécanic"
2015
Ink jet prints, 1/6
38.7 × 59.5 cm (each)
Purchase, the Museum Campaign 1988-1993 Fund
2015.298.190

3 Photographs:
From the series "Mécanic"
2015
Ink jet prints, 1/6
38.7 × 59.5 cm (each)
Purchase, J. Clendinet Morgan Fund
2015.301.191

6 Photographs:
From the series "Mécanic"
2013-2015
Ink jet prints, 1/6
Vu and diptychs
Gift of Benoit Aquin
2015.423.428

Geneviève Cadieux
Born in Montréal, in 1955

Marfa
2011
3 chromogenic prints mounted on Alumalux, 1/1
282 × 166 × 3.5 cm (each)
Gift of Geneviève Cadieux
2015.203.1-3

Donigan Cumming
Born in Danville, Virginia, in 1947

Untitled (May 27, 1969)
From the series "Poetry Reborn"
1969, print 1990
Gelatin silver print
40.7 × 50.8 cm
Purchase, the Museum Campaign 1988-1993 Fund
2015.310

Untitled (April 11, 1968)
From the series "Poetry Reborn"
1968, print 1990
Chromogenic print, 3/13
40.7 × 50.9 cm
Purchase, the Museum Campaign 1988-1993 Fund
2015.311

Untitled (May 27, 1969)
From the series "Poetry Reborn"
1967, print 1990
Gelatin silver print, 3/5
50.8 × 40.7 cm
Purchase, the Museum Campaign 1988-1993 Fund
2015.312

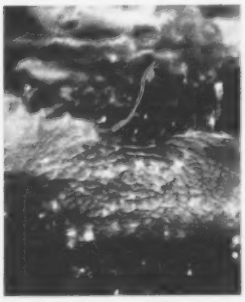
The Stage
1982-1992, prints 1993, 1994, 2010
256 gelatin silver prints, mixed according to 25, 5/5
25 × 17.3 cm (each print)
Gift of Donigan Cumming
2016.10.1-251

Evergon
Born in Niagara Falls, Ontario, in 1946

Clowns
From the series "Unique Issues: Works by Canadian Evergons"
1989
Cibachrome
28.5 × 35.2 cm
Gift of W. Bruce C. Bailey in honour of Nick Dudman
2015.336.1-2

Aegis of Medusa
From the series "Bombay"
1990
Selenium silver print, selenium toned, silver leaf
127.1 × 157.9 cm
Gift of W. Bruce C. Bailey
2015.357

Michael Flomen
Born in Montreal, in 1952



Awakening
From the series "L'Hôtel Bleu"
2007
Photogram, selenium silver print, 1/5
163.1 × 213.5 cm (sight)
Gift of Richard Machtaz
2015.257

Nectar
2010
Photogram, selenium silver print
124.5 × 149.5 cm (approx.)
Gift of Richard Machtaz
2015.258

Seven
2013
Photogram, gelatin silver print
228 × 512 cm
Gift of Richard Machtaz
2015.265.1-4

Marcye Goodman
Born in Pointe-à-la-Croix, Quebec, in 1969

Demonstration in Memory of the Wharves (I and II)
From the series "Demonstration in Memory of the Wharves"
2011
2 ink jet prints, 2/5
Approx. 28.6 × 99 cm (sight) (each)
Gift of Mathieu Bouchard Malo
2015.443.1-2

Angela Grauerholz
Born in Hamburg, in 1957

Mozart Room
1991
Cibachrome print
120.5 × 161.5 cm (sight)
Purchase, gift of the Bleta and Arnold Steinberg Foundation, in memory of Arnold Steinberg
2016.4

Museum Clothroom
2011
Ink jet print, 1/3
101.3 × 151.8 cm
Purchase, gift of the Bleta and Arnold Steinberg Foundation, in memory of Arnold Steinberg
2016.5

Clara Gutsche
Born in Saint-Lô, Manche, in 1949

12 Photographs:
From the series "Sarah"
1980-1989
Gelatin silver prints on paisley red paper, gold foiling
25.2 × 20.2 cm (each)
Gift of Sarah Gutsche-Miller
2015.203.216
© Clara Gutsche / SODRAC (2016)

Mark Kaplan
Born in Montreal, in 1965

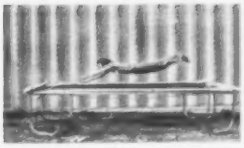
Hazmat 2009, Stockholm
From the series "Nathan"
2009
Gelatin silver print, 1/10
61.7 × 76.9 cm
Gift of Aaron Milrad in memory of Be la and Max B. Milrad
2015.267

Michel Lamothe
Born in Saint-Louis-de-France, Quebec, in 1943

25 Photographs:
From the series "Fil conducteur"
1979 - 2006, print 2015
Gelatin silver prints, 1/5
47.7 × 50.7 cm (each)
Gift of Pierre and Rene Lamothe
2015.141.1 - 25

Jean Lauzon
Born in Donval, Quebec, in 1959

42 Photographs:
From the series "Jours Canada, Tell 1999"
1975-1978, print 2015
Ink jet prints, 2/5
32 × 48.5 cm (or 48.5 × 32 cm) (each)
Gift of Jean Lauzon
2015.147.499



Centre-du-Québec, Cultural Works: Drummondville, 1975
Drummond Shoe Repair Shop and Tavern, Drummondville, 1977
Intersection, Drummondville, 1977
Animal Heads, Drummondville, about 1978
At the Canadian Legion, Drummondville, 1982
Winter Sports, Drummondville, 1981
White Line, Drummondville, 1980
Print 2015
Ink jet prints, 1/5
33 × 48.5 cm (or 48.5 × 33 cm (each)
Gift of Jean Lauzon
2016.25-30, 2016.38

7 Photographs:
From the series "Tournez-vous bien"
1983-1984, print 2015
Ink jet prints, 1/5
33 × 48.5 cm (or 48.5 × 33 cm (each)
Gift of Jean Lauzon
2016.31-37

John Massey
Born in Toronto, in 1940

The House That Jack Built
1983-1990 - print 2009-2016
23 gelatin silver prints, 2016's proofs, 1/1
Approx. 38 × 38.5 cm (each)
Gift of John Massey in honour of Steve Bailey
2015.408.1-23

Alain Pratte
Born in Shawinigan, Quebec, in 1953

12 Photographs:
From the series "Une ville fleuve"
1934-1979, mats 2015 and 2016
Ink jet prints, 2/5
41.3 × 56 cm (or 56 × 41.3 cm (each)
Gift of Alain Pratte
2016.41-52

16 Photographs:
From the series "Dans la ville-forêt"
1980-1981, mats 2015 and 2016
Ink jet prints, 3/5
Approx. 41 × 55.8 cm (each)
Gift of Alain Pratte
2016.54-73

26 Photographs:
From the series "Arbres I"
1983-1982, mats 2015 an 2016
Ink jet prints, 1/5
Approx. 41 × 56 cm (each)
Gift of Alain Pratte
2016.73-98

12 Photographs:
From the series "Mauricie"
1983-1984, mat 2015
Ink jet prints, 1/5
41.3 × 56 cm (or 56 × 41.3 cm (each)
Gift of Alain Pratte
2016.100.111

5 Photographs:
From the series "Horizons"
2007-2010, prints 2015 and 2016
Ink jet prints, 2/5
88 × 110 cm (each)
Gift of Alain Pratte
2016.120.1-4

14 Photographs:
From the series "La ville autrui"
2010-2014, prints 2015 and 2016
Ink jet prints, 2/5
Approx. 41.3 × 55.5 cm (each)
Gift of Alain Pratte
2016.125.1-28

Robert Racine
Born in Montreal, in 1956

Electroneurons: Introduction
1982
2 gelatin silver prints
Approx. 243.4 × 121.5 cm (each)
Gift of Bruce Ramler
2015.296.1-2

SCULPTURE

Sherry Boyde
Born in Scarborough, Ontario, in 1972

Still Changing
2015
Eight fly-glazed tea cup porcelain, fiberglass
71.9 × 43 cm
Purchase, Estate Sylvain Lavoie-Montreal Fund
2015.193.1-3
See page 39

MIXED MEDIA

Marta Hopfield
Born in Parry Sound, Ontario, in 1945

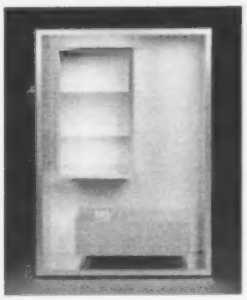
Eagle Spirit
2015
Industrial felt, tin-plated aluminum, polyester ribbon
168 cm (diam.)
Purchase, Ernest G. Bailey Fund
2016.1

Chloé Lum and Yannick Desranleau (Swimpuppy)
Lum formed it Montreal in 2002

Untitled
2014
Screen-printed polyethylene, paper mâché, varnish, acrylic paint, rope, wood
165 × 100 × 50 cm (approx.)
Purchase, Young Quebecers of Circle Fund and Decorative Fund
2015.266

DECORATIVE ARTS AND DESIGN

Andrea Anastasio
Born in Rome, in 1961

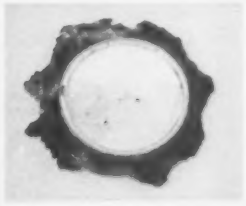


Cruz Bookcase
From the series "Ergon"
1999
Aluminum-laminated wood, plastic laminate, acrylic perspex, plastic, beech wood, linen ink
Produced by Design Gallery Milano
141.5 x 93 x 35 cm
Gift in Memory of Estrellita Brodsky
2015.164

Anonymous, French (?)
Possibly Gaston Suisse
Active in Paris from 1723
and
Pierre Parant
Active in Paris from 1690

Christ the Redeemer, possibly conceived as Christ the Good Shepherd or Saint John the Baptist
About 1737 (?), altered between 1800 and 1809
Silver
37.6 x 15 x 11 cm
Gift of The Honorable Siegel Israel, P.C. (?)
2016.39.1-2

Omer Arbel
Born in Jerusalem, Israel, in 1976

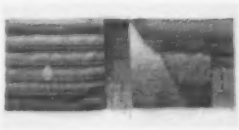


Bowl
From the series "79"
2010
Stainless steel, steel balls
Produced by Moss, Waterford
5.5 cm (h), 43 cm (diam.)
Purchase, Dr. Alan Silverstein Fund
2016.6

Marjan van Aubel
Born in Roermond, Netherlands, in 1987
and
James Shaw
Born in Newcastle upon Tyne, England, in 1987

Wild Present Stool
2015, made in 2015
Wood laser-cut from harvest-cut wood waste, walnut
Produced by the designers for Tea Gardeners, Amsterdam
45 x 40 x 25 cm
Purchase, Saatchi Gallery Support
2016.116

Micheline Beauchemin
Longueuil, Quebec, 1925 – Quebec City 2009



Mustard Northern Cataphract
1992
Metallic thread, silk
35.7 x 30.1 cm (approx.)
Gift of Hangar 16/Musée des Arts Textiles du Canada: Souvenir
2015.211
© Estate of Micheline Beauchemin / SODRAC (2016)

Gilles Beaugrand
Montréal 1806 – Laval, Québec, 2005
After a drawing by Léonard Bellefeuille
(born in 1955)

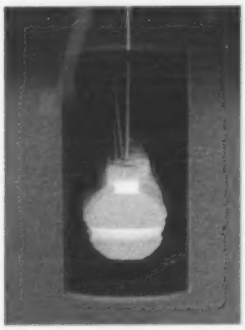
Chalice and Paten
1936
Silver, silver gilt, agate
Chalice: 35.3 cm (h); 14.3 cm (diam.)
Paten: 3.2 cm (h); 15.3 cm (diam.)
Gift of Richard Bellefeuille
2015.105.1-2

Virginia Bolela
Born in Sabadell, Spain, in 1963

Florida Earrings
1989
Aluminum, paint, varnish
3.2 x 3.2 x 0.8 cm (each)
Gift of the Textile Select Collection
2015.105.1-2

Montana Earrings
1989
Aluminum, paint, varnish
4 x 3.5 x 0.8 cm (each)
Gift of the Textile Select Collection
2015.105.3-4

Jurgen Bey
Born in Sluis, Netherlands, in 1965



Light Shade Shade Hanging Lamp
1999
Semi-transparent painted plastic film, partially painted to yield blown glass hanging lamp, stainless steel, brass
Prototype purchased by Jurgen Bey
82.5 cm (h); 40 cm (diam.)
Gift of Uta and Matthew S. Bray
2016.140

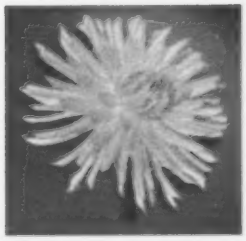
Bram Boo
Born in Utrecht in 1971

Davenport Chair
2016, made in 2016
Metal, lacquered MDF, oak veneer, felt
91.5 x 59.1 x 88 cm
Gift of Uta and Matthew Mirviss
2016.100

Marta Roés
Born in Barcelona in 1953

Diamond Brooch
About 1989
Brass, plastic, silk, steel, paint
8.6 x 3.1 x 1.3 cm
Gift of the Jocelyn Gelber Collection
2015.189

Mocky van den Brink
Born in Leiden, Netherlands, in 1958



5 Brooches
1983-1985
Plastic-coated photographs (5)
Plastic-coated photographic collages (2)
Various dimensions
Gift of the Jocelyn Gelber Collection
2015.214.107.1-7

Candy Necklace
1984
Plastic-coated paper, chewing gum wrappers, metal
21.5 cm (diam.)
Gift of the Jocelyn Gelber Collection
2015.106

4 BRAMM Brooches (Candy Brooches)
1983
Plastic-coated metallic paper candy wrappers
Approx. 5 x 7.5 x 0.5 cm (each)
Gift of the Jocelyn Gelber Collection
2015.107.1-4

4 Brooches
About 1981-1982
Plastic-coated photocopies of fine leaves
Various dimensions
Gift of the Jocelyn Gelber Collection
2015.107.5-8

2 Necklaces
1985
Plastic-coated leather
4.8 x 31.9 x 0.7 cm
3.5 x 31.5 x 0.8 cm
Gift of the Jocelyn Gelber Collection
2015.105.4.1-2

C.G.M.
Active in London 1980-1990

Official Special Necklace
About 1984
Acrylic, dye, chrome-plated wire
19.5 x 19.5 x 1.5 cm
Gift of the Jocelyn Gelber Collection
2015.107

Emily Carr
Victoria 1871 – Victoria 1945

Raven Bowl
About 1929-1930
Painted clay slip
6.8 cm (h); 21.2 cm (diam.)
Gift of Michael Millman in memory of Rose, Florence and Leo Millman
2015.4.18

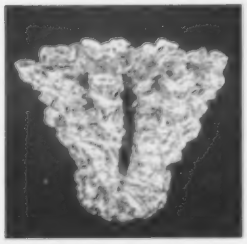
Chen Yaoji
Born in Shanghai in 1941

Study to Run's Revolutionary Spirit to Penetrate a Hundred Generations, Long Ling (Liu Bei and Confucius)
1973
Cut-out photograph
Framed by People's Fine Art Publishing House, Beijing
76.8 x 105.3 cm
Gift of Peter Thelwyn
2015.7.96

Bruce Cochrane
Born in Vancouver in 1953

Flower Brick
2000
Earthenware, iron oil (brushed on partially glazed Italian majolica)
48 x 46 x 30 cm
Gift of Charles Rebelo
2015.106.1-4

Susan Collett
Born in Leeds, in 1963



Bloom III
From the series "Laurel"
2014
Partially glazed paint clay, slip, oxides
65 x 71.8 x 63.7 cm
Arrangement
2015.43.1-7

Johanna Dahm
Born in Basel, in 1987

A Light Rice Bowl
1983
Chrome-plated brass, steel, resin, light bulb
14.6 x 11 x 11 cm
Gift of the Jocelyn Gelber Collection
2015.102

Dartle Manufactory
Falu, Sweden, in 1864

Pair of Flower Holders
About 1915
Hand-painted porcelain, painted on gilt decoration
14.5 cm (h); 11 cm (diam.) each flower holder
Gift of Philippe and Michèle Shea
2016.5.1-2

▶
Joseph Knibb (1640/41?–?)
Table Clock, about 1678–1680, ebony, silver, brass, velvet, 32.5 x 21.2 x 16 cm. MMFA, gift of Andrew Reid Seley and Nagel Andrew Seley in memory of Neil Reid Seley

DECORATIVE ARTS AND DESIGN (CONT'D)

Georges Delrue
Tourcoing, France, 1920 – Montreal 2010

Aether Pendant
1963
Gold, turquoise
Pendant: 6.8 × 6.3 × 1 cm
Chain: 46.2 × 1 cm
Gift in memory of Jacqueline Bertrand Bendelac
2015.295.1-2

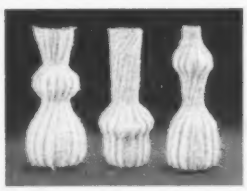
Paul Derrez
Born in Sittard, Netherlands, in 1950

Discernment Case
1989
Cork, patinated copper, spray paint
36.7 × 35 × 10 cm
Gift of The Jacobyne Gobeil collection
2015.389

Georg Dobler
Born in Bayreuth, Germany, in 1952

2 Earrings (make it up as you)
About 1984
Cardboard, silver gilt
6.5 × 3.9 × 1.3 cm (each)
Gift of The Jacobyne Gobeil collection
Gift of Georg Dobler
2015.387.1-2, 2016.203.2

Noam Dvores
Born in Jerusalem, Israel, in 1975
and
Michal Cederbaum
Born in Haifa, Israel, in 1975

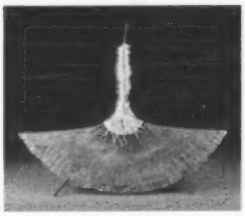


3 Tailormade Vases
2015
Fabric, thread
Approx. 63.5 cm (h.), 24 cm (diam.) (each)
Purchase, Suzanne Cassette Bequest
2015.409-411

Sita Falkena
Born in Willemstad, Curaçao, in 1957

Nest Necklace
1988
Anodized aluminum, stainless steel, copper, lead (?)
28 × 28 × 4 cm
Gift of The Jacobyne Gobeil collection
2015.388

Chantal Gilbert
Born in Quebec City in 1958

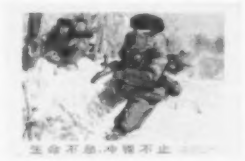


Women's Memory
2008
Hot-working silver, bronze, ice, ice bar
69.2 × 26.3 × 28 cm
Purchase, the W. Garfield Weston Foundation Fund
2015.33.1-3

Hans-Joachim Härtel
Born in Weimar, Germany, in 1956

Pendant-Brooch
About 1990
Aluminum, steel, plastic, ink
10 × 9.8 × 1 cm
Gift of the Jacobyne Gobeil collection
2015.385

He Kongde
Xicheng, China, 1925 – (?) 2003



Keep on Charging the Enemy So Long as There Is Life
1976
Chromolithograph
Printed by People's Fine Arts Publishing House, Beijing
76.4 × 106.7 cm
Gift of Peter Wilkinson
2015.215

Thomas Heatherwick
Born in London in 1970

Spun Chair
2010
Rotation moulded polyethylene
Produced by Magis, Isola di Motta, Italy
78 cm (h.)
Purchase, Dr. Brian Stonehocker Fund
2016.9

Marika Hees
Born in Bergeijk, Netherlands, in 1948

Delft Bracelet
About 1996
Stained birch plywood
2 x cm (h.), 7.6 cm (diam.)
Gift of the Jacobyne Gobeil collection
2015.330

Robert Hendery
Hythe, Kent, c. 1814 – Montreal 1897
After Lord Lawrence of Hythe Court Park
(dated 1837-1906)

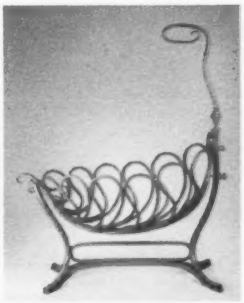
Presentation Piece
1877
Silver
Presented to George Washington Stephens (1832-1904) by his fellow citizens, "a testimony of their appreciation of the faithful and valuable services rendered by him as an Alderman of the City of Montreal"
42 × 25 × 17 cm
Purchase, gift of the Honourable Serge Joyal, P.C., O.C., O.Q. in honour of Morgan Lavely Fund and Dr Brian Stonehocker Fund
2015.296
See page 49

Jean Hilger
Luxembourg 1909 – 1986, France, 1995

Montreal Brooch
1950
Brushed yellow gold
3.6 × 2.2 × 2 cm
Gift of the Jacobyne Gobeil collection
2015.391

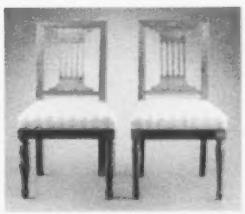
One Leads the Other Ring
1950
Brushed yellow gold
0.8 × 2 × 2.3 cm
Gift of the Jacobyne Gobeil collection
2015.392

J. & J. Kohn
Vienna, – 1867-1914



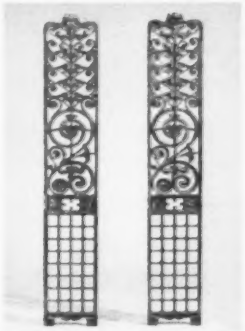
Cradle
About 1895 – 1905
Beechwood
102.5 × 146 × 67 cm
Gift in memory of Isolde De Mares Zeiger
2015.458

François Honoré Georges Jacob-Desmalter
Paris 1770 – Paris 1841



2 Chairs
About 1806 – 809
Mahogany, silk upholstery (not original)
Approx. 88 × 41.5 × 44.5 cm (each)
Gift of the Honourable Serge Joyal, P.C., O.C.
2015.324-325

William Le Baron Jenney
Fairhaven, Massachusetts, 1832 – Los Angeles 1907



2 Elevator Grilles from the Manhattan Building, Chicago
About 1888
Cast iron, copper, gold
Made by Winslow Brothers Company, Chicago, Illinois
199.5 × 31 × 1.5 cm (each)
Liliane and Bram M. Stewart Collection
2016.141.1-2

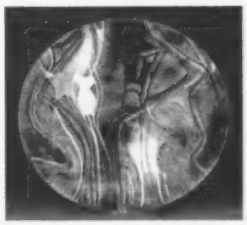
Joseph Kalbb
Cardon, England, 1680 – Hamlops, England, 1711

Table Clock
About 1678-1680
Ebony, silver, brass, velvet
30.5 × 23.2 × 14 cm
Gift of Andrew Neil Lutty and Hope Andrew Lutty in memory of Neil Earl Lutty
2016.22
See page 43

Charon Kransen
Born in Alkmaar, Netherlands, in 1920

2 Brooches
From the series "Transition into the Unknown"
1987 and 1988
Wood, painted canvas, brass
35 × 0.8 × 1.5 cm
17.2 × 12.5 × 2.7 cm
Gift of the Jacobyne Gobeil collection
2015.393-394

Pierrette Leclaire
Born in Montreal in 1951



2 Plates
About 1465
Enamel on copper
Approx. 3 cm (h.), 58.6 cm (diam.) (each)
Gift of the Club Sarah Desjardins of Montreal
2015.444-445

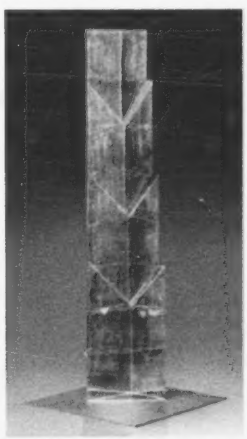
Hubert Le Gall
Born in Lyons in 1963

Spot Grip – 10 p
2013
Patinated bronze, wax, MDF
Fonderie Fraisse, Charmoisseux-les-Vieilles, France
26 × 33 × 37 cm
Resin, 335 cm
Purchase, the Museum Campaign 1999-2002 Fund
2016.15.1-2
© Hubert Le Gall / SODRAC (2016)

Louise Lemieux Bérubé
Born in Montreal in 1941

A Love That's Doomed
From the series "Rodin and Claudel"
2012
Coffins, linen, dyes
2.5 × 81 cm (each of the five panels)
Gift of Louise Lemieux Bérubé
2015.4164.5

Stanislav Libensky
Seemice, Czechoslovakia, 1921 – Zelezny Brod, Czech Republic, 2002
and
Jaroslava Brychtova
Born in Zelezny Brod, Czechoslovakia, in 1924



IV (Victory) Colonne
1989-1990
Mould-melted glass, polished
365.5 × 32.2 × 32 cm
Gift, Anna and Joe Mendel Collection
2015.314

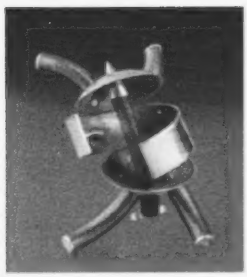
Riet Linssen
Born in Mook, Netherlands, in 1935

Bracelet
1987
Paper, plastic thread
8.1 cm (h.), 7.5 cm (diam.)
Gift of The Jacobyne Gobeil collection
2015.395

Xavier Lust
Born in Binches, Belgium, in 1969

Rowbark Coat Stand
2009
Grizzaplant (aluminum hydrate and acrylic polyester resin)
Produced by MDF Italia, Milan
177 x 95 x 58 cm
L'Base and David M. Stewart Collection
2015.243.1-6

Paul McClure
Born in Toronto in 1967

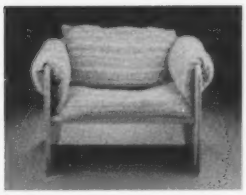


Cerebral Brooch
1998
Silver, copper, steel
6 x 4.5 x 2.3 cm
Gift of Encyclopedic Gabled collection
2016.23

Maurizio Montalti
Born in Cosenza, Italy, in 1981

No. 2 Vase
From the series "Growing Lab"
2014-2015
Plant waste, resin ink
Produced by Officina Corpuscoli, Amsterdam
19.3 cm (h.); 19 cm (Diam.)
Purchase, Suzanne Cassette Bequest
2016.144

Muller & Stewart Ltd.
Founded in Toronto in 1967
After a concept by Jack Diamond (architect)



Artifact
From the series "Image"
1967
Birch plywood, linen
Produced by Dazzini Furniture Ltd., Toronto
63 x 86 x 86 cm
Gift of Dwight Kirsh
2015.328.1-6

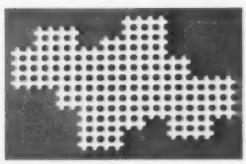
Bruno Munari
Milan 1907 – Milan 1998

Libro illeggibile N.Y. 1
1967
Book of 9 screwed-tied folios with punched holes on cardboard and gesso, thread, 2167.20X
Printed by Dioni, Milan, for The Museum of Modern Art, New York
22.5 x 22.5 x 0.6 cm (Book closed)
Gift of Beno Labine
2015.337

Attributed to the
Nymphenburg Porcelain Manufactory
Munich, founded in 1747

Game Knob
1770s
Porcelain, painted and gilt decoration
10.2 x 14.5 x 4.5 cm
Gift in memory of Francis Guthrie
2016.142

Satyendra Pakhale
Born in Wardha, India, in 1967



Aad-Ch Recliator
2014
Lacquered aluminum
Produced by Ishies Rodiation, Rosano, Italy
241.5 x 157.5 x 1 cm
Liliane and David M. Stewart Collection
2015.244

Paul Beaulieu Co.
Montreal, 1917–1949

Oval Box
Between 1923 and 1926
Oak, wrought iron
9.2 x 47 x 46.8 cm
Gift in honour of Claire Gobeil by her husband
2015.265

Greg Payce
Born in Edmonton in 1946

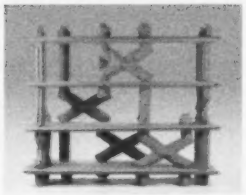
Bosses
2011
Digitized pixels on
32.2 x 18 x 16.7 cm
Gift of the artist
2015.286.1-2

Gaetano Pesce
Born in La Spezia, Italy, in 1939

6 Invitations/Objects
1998-2008
Polyurethane resin (5)
Synthetic foam (1)
Various dimensions
Gift of Luc d'Iberville-Moreau
2015.369.303, 321-323

Greeting Card
1998
Acetate, ink
14.5 x 21.3 cm
Gift of Luc d'Iberville-Moreau
2015.326

Remy & Weenhuizen
Founded in Utrecht, Netherlands, in 2000

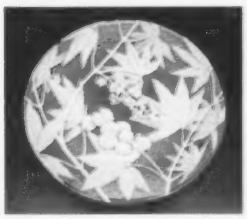


Miffy Bookcase
2012
Fabric, synthetic foam
155.5 x 136.5 x 48.5 cm
Purchase, Suzanne Cassette Bequest
2015.345

Richard Sapper
Munich 1932 – Milan 2015

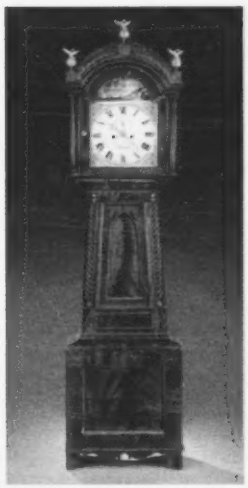
Tizio Lamp
1972 (example 1979)
Enamelled aluminum, ABS, Isoviw plastic resin
Produced by Artemide, Milan
Approx. 31 x 10 x 11 cm
Gift of Dennis (Dik) Dilbastit
2015.433

Barry Sautner
Philadelphia 1952 – Vero Beach, Florida, 2009



House Chestnut Plaque
2001
Cameo glass
2 cm (h.); 25.1 cm (diam.)
Purchase, Anna and Joe Mendel Collection
2015.304

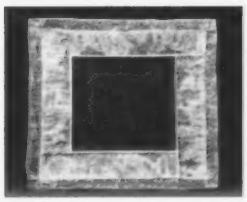
Savage & Son
Montreal, 1828-1851



Long Case Clock
Late 1830s-early 1840s
Mahogany, mahogany veneer, brass, painted dial
235 x 54.5 x 26.7 cm
Gift of Margot and Serge G. Nonn
2015.740.1-3

Maurice Savoie
Sherbrooke, Quebec, 1930 – Longueuil, Quebec, 2013

Eclore
About 2000
Frosted polyester
Fondu by Robert F. Lemaire, Montreal
43 x 38 cm
Gift of the Maurice Savoie family
2015.259

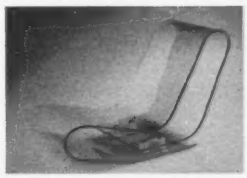


Urban Landscape Platter
2000
Stoneware
7.5 x 37.5 x 37.5 cm
Gift of the Maurice Savoie family
2015.260

Urban Landscape Platter
2012
Hard-paste porcelain, 1740°C
Made by Porcelaines Bonsecours, Saint-Jean-Baptiste, Quebec
2.9 x 36 x 36 cm
Gift of the Maurice Savoie family
2015.261

Maarten van Severen
Antwerp, 1956 – Ghent 2005

No. 3 Stacking Chair
1999
Polyurethane foam, aluminum, steel
Produced by Vitra, West am Rhein, Germany
79.5 x 43.8 x 50.2 cm
Liliane and David M. Stewart Collection
2015.490



EOOS Lounge Chair
2009
Polymethyl methacrylate, metal
Produced by Kartell, Milan
86.5 x 95 x 49.5 cm
Liliane and David M. Stewart Collection
2015.491

Robert Southcott
Born in Toronto, in 1977

United We Stand Bench
2007
Birch plywood, brass
141 x 180 x 130 cm
Gift of Luc d'Iberville-Moreau
2015.365
See page 51

DECORATIVE ARTS AND DESIGN (CONT'D)

Studio Makkink & Bey
Founded in Rotterdam in 1993

Knitted Chair Art to Live
2008
Sand blasted industrial wool felt, artist's proof
Made for Galerie Pierre Bergé & Associés, Brussels
95 x 52 x 167 cm (approx.)
Purchase, Suzanne Cassette Bequest
2016.7

Paolo Ulian
Born in Monza, Italy, in 1981
and
Moreno Ratti
Born in Cesano, Italy, in 1982

Genie Vase and Fruit Bowl
From the series "Rock8"
2014
Carrara marble
Produced by Bufalini Marmi, Marina di Carrara, Italy
Vase: 32.8 x 37.5 x 31.1 cm
Fruit bowl: 7.8 x 43 x 40 cm
Purchase, Suzanne Cassette Bequest
2016.163.1-2

Pas O mono (Mono or Lo-o) Table Lamp
From the series "Rock8"
2014
Carrara marble
Produced by Bufalini Marmi, Marina di Carrara, Italy
40 x 70 x 19.9 cm
Purchase, Suzanne Cassette Bequest
2016.12.1-4

Patricia Urquiola
Born in Oviedo, Spain, in 1961

Pavo Real Outdoor Armchair
2010
Tubular metal, woven plastic
Produced by Driade, Fossadello di Caorso, Italy
131 x 114 x 80 cm
Gift of Driade Fossadello di Caorso
2016.152.1-2

Vienna Imperial Porcelain Manufactory
Vienna, 1718-1864

Pair of Vases
1837
Hard paste porcelain, painted and gilt decoration
27.5 x 16 x 9.6 cm (each)
Gift in memory of Francis Cohnstaedt
2015.41.1-2

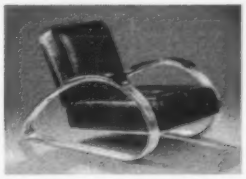
Jeroen Wand
Born in Breden, Netherlands, in 1985

Vase
From the series "Phases IV"
2015
Plaster, water resistant gelcoat, airbrush coating
45 cm (h.), 35.5 cm (diam.)
Purchase, Suzanne Cassette Bequest
2016.2

Marcel Wanders
Born in Boxtel, Netherlands, in 1963

Sparkling Chair
2010
Mould-blown polythene
Produced by Magis, Torre di Mosto, Italy
77.5 x 42 x 56 cm
Hume and David W. S. Ewart Collection
2015.43.1

Kem Weber
Berlin, 1889 – Santa Barbara, California, 1963

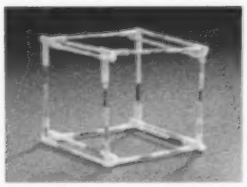


Lounge Chair
1934
Chrome-plated iron, painted wood, plastic cord (original leatherette), cork, plywood
Produced by Lloyd Manufacturing Company
Menominee, Michigan
76 x 71 x 103 cm
Hume and David W. Ewart Collection
2015.169

Johan van der Wiel
Born in Arnhem, Netherlands, in 1981

Gravity Stool
2012
Polyethylene, iron filings
Produced by Transnatural, Amsterdam
28.5 cm (h.), 34 cm (diam.)
Purchase, Suzanne Cassette Bequest
2016.144.1
See opposite

Lucy de Wolf
Born in Eindhoven, Netherlands, in 1949



Bronze Vase
1991
Wood, silicone, paint
9.5 x 9.5 x 9.5 cm
Gift of the Jocelyne Gabriel collection
2015.168

Dragonfear Object: Portable Object
1990
Fabric, wood, chrome
32.5 x 35 x 37.5 cm
Gift of the Jocelyne Gabriel collection
2015.165

Bohemian Vase
1991
Aluminum, silicone, PVC
25 x 28 cm (h.)
Gift of the Jocelyne Gabriel collection
2015.166

Russel Wright
Lebanon, Ohio, 1904 – New York, 1976

Corn Set
1934
Chrome-plated steel, glass
Produced by Chase Brass and Copper Company
Waterbury, Connecticut
Butter pitcher: 11 x 15.2 x 3.5 cm
Salt shaker: 6 x 4.5 x 4.5 cm
Pepper shaker: 9.5 x 2.5 x 2.5 cm
Tray: 2 x 35.3 x 15.3 cm
Gift of Dr. Paul D. LeBlanc
2015.169.1-4

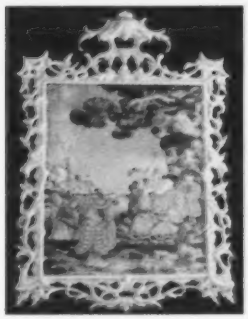
Zhao Guangjiao
Born in Dujiale, China, in 1937

Training Intensively to Master Military Skill in Wiping Out the Enemy
1975
Chromolithograph
Printed by the Municipal People's Printing Factory, Tianjin, China
76.4 x 53.3 cm
Gift of Pierre Theberge
2015.217

BOHEMIA, now CZECH REPUBLIC

Vase
2nd half of 19th c.
Etched glass, wheel-engraved and cut
32 cm (h.), 15.3 cm (diam.)
Gift in memory of Francis Cohnstaedt
2015.115

CHINA, GUANGZHOU PROVINCE, GUANGDONG
Qing dynasty (1644-1911)



Portrait Gathering
between 1750 and 1780
Oil on incense of grass stems, wood
156 x 93 x 12 cm (approx.)
Gift in loving memory of Beverly M. Bronfman
2015.291

Three Lady Musicians
Between 1750 and 1780
Oil on incense of grass stems, wood
77.7 x 27.3 x 3.5 cm
Gift in loving memory of Beverly M. Bronfman
2015.290

Portraits of a Lion Official and His Wife
1st quarter of 19th c.
Oil on incense of grass stems, wood
76.2 x 30.6 x 2.6 cm (each)
Gift in loving memory of Beverly M. Bronfman
2015.293.1-2

FRANCE

Vogelin
About 1760-1765
Wood, cane, leather, brass
96 x 60 x 70 cm
Gift of the Honourable Serge Joyal, P.C., O.C.
2016.48

▶

Johan van der Wiel (born in 1984)
Gravity Stool
2012
Polyethylene, iron filings
Produced by Transnatural, Amsterdam
28.5 cm (h.), 34 cm (diam.)
MMFA, purchase,
Suzanne Cassette Bequest

Next page
Robert Hendley (1814-1897)
After the drawings of Félix Louis Parr
(about 1837-1860)
Presentation Piece
1877
Silver
42 x 25.5 x 12 cm
MMFA, purchase, gift of the Honourable
Serge Joyal, P.C., O.C.,
T. B. Meighen Family Fund
and Dr. Brian Stonehocker Fund

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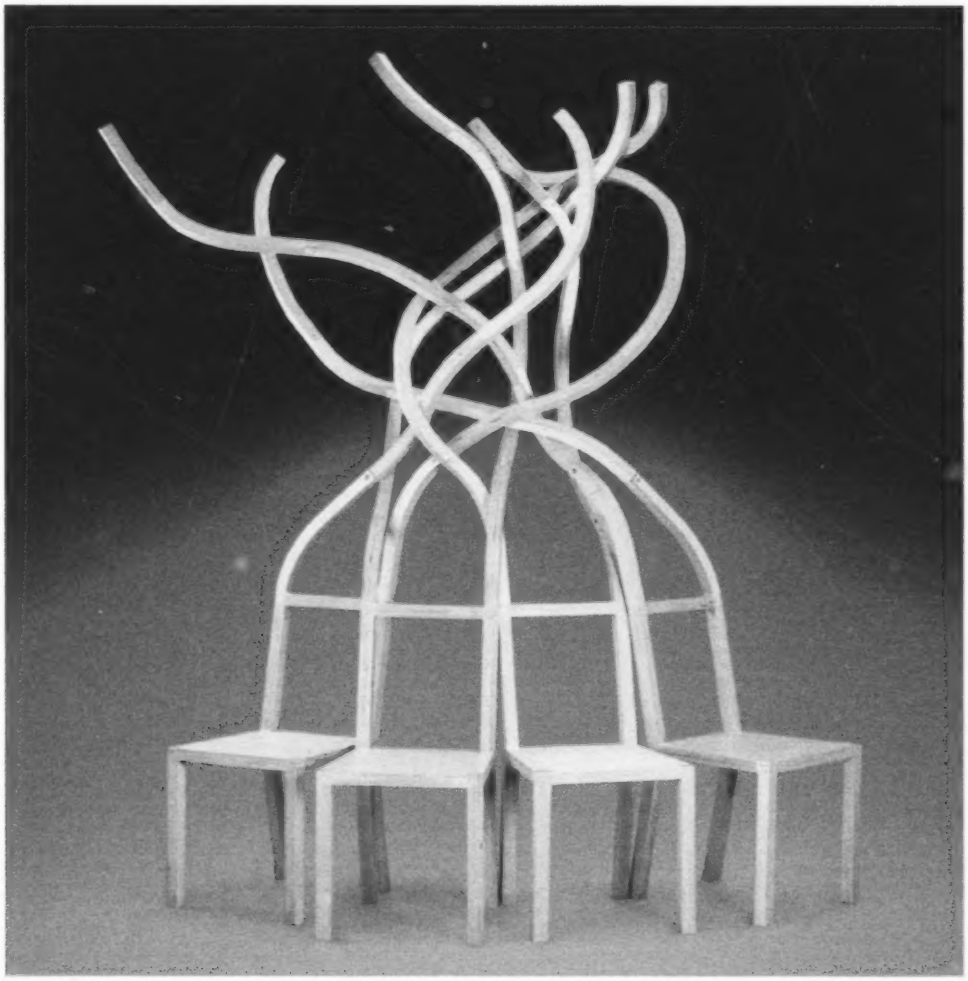

▲
Robert Southcott (born in 1972)
Unless We Stand Bench, 2007, birch plywood, brass, 140 x 150 x 110 cm. MMFA, gift of Luc d'Iberville-Moreau

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REPORT FROM THE PRESIDENT AND THE DIRECTOR OF THE FOUNDATION

In accordance with the desire expressed by Museum management last year, the Foundation strengthened its position and contributed to "developing the development" of this great Canadian institution. The funds received and administered by the Foundation in the course of fiscal 2015-2016, amounting to a little over $15 million, are tangible proof of this achievement.

Our small team succeeds in managing the Foundation with operating costs of less than 6% of its annual budget, which is considered very low in the field of philanthropy. Last year was a banner year for the Foundation, with the implementation of loyalty and stewardship programmes for donors, new options for philanthropic memberships and a more efficient organization of development.

Furthermore, the incorporation of the staff of the Museum's Volunteer Association into the Foundation helped to optimize the management of benefit events in line with the vision of Museum management. The results were an updated and innovative Museum Ball featuring the work of emerging artists that was sold out a month beforehand, together with promising advance ticket sales for the 2016 Ball: a first in the Museum's history!

THE NEW VIP CIRCLES

In January 2016, a programme of VIP Circles was launched with the intention of offering new kinds of privileges to various categories of donors. To this end, committees of volunteers were set up, a programme was established, and the pages devoted to memberships and donations on the Museum's website were completely reworked to facilitate browsing and make the process easier. These Circles will help to increase the Foundation's annual recurring revenues.

THE VIBRANT YOUNG PHILANTHROPISTS' CIRCLE

After more than three years of activities, the Young Philanthropists' Circle (YPC) has expanded significantly, proof that the enthusiasm of these young professionals is undiminished. Over 1,500 young people attended Unplugged Events at the Museum, evenings instituted to encourage the largest possible number of members to learn more about art and culture at the Museum while networking.

With its now more than 400 members, most of them in their thirties, the YPC's Unplugged Events and Arts Series have become not-to-be-missed occasions. These events, designed for young art lovers and culture enthusiasts, brought in a net profit of $158,000 this year and enabled us, for the second consecutive year, to purchase a work for the Museum's collection of contemporary art from the Contemporary Art Fair *Papier*: Jacynthe Carrier's photograph *#4* from the series "Brise glace" (2016). We wish to thank the National Bank of Canada, the official presenter of all the YPC's activities, together with Crowe BGK, the Ordre des comptables professionnels agréés and the 100 Club of the Fondation HEC, sponsors of some of the YPC's events. Bravo and thank you to all the young volunteer members of the executive committee of the Circle chaired by Philippe d'Etcheverry, and congratulations to Véronique Thibault, Communications Co-ordinator at the Foundation, for her creativity, perseverance and gift for motivating people.

Funding from companies committed to their community, such as the National Bank, as well as the support of the younger generation, is vital if the Museum is to pursue its mission.

Thanks to the funds raised by gifts made in conjunction with memberships, the sale of tickets to non-members for the Unplugged Events and the support of generous partners, the YPC was able to contribute to the presentation of the Museum's exhibitions of contemporary art: *Marion Wagschal: Portraits, Memories, Fables; Michael Williams: Yard Salsa; Céleste Boursier-Mougenot: from here to ear v.19*; and *HER STORY TODAY*.

A NEW AND PROMISING ANGEL CIRCLE

Inspired by financial angels, this new category of donors is comprised of experienced entrepreneurs and young leaders who share a love of culture. The goal between now and 2021 is to recruit 500 members who will enjoy exclusive events as they go behind the scenes at the Museum. We are immensely grateful to Vo-Dignard Provost Group at National Bank Financial – Wealth Management, the official patron of this new Circle, and Charles Assaf, Chairman of its executive committee.

THE PRESIDENT'S CIRCLE PAYS TRIBUTE TO OUR PATRONS

For more than twenty years, the President's Circle has brought together loyal donors, art lovers who have followed the tradition of the MMFA's founders in building up a truly great museum of international calibre for our city. The President's Circle gives three cocktail receptions a year for the openings of the Museum's major exhibitions. The format for these events will be different as of the fall of 2016: one generous benefactor will be honoured at each soirée to celebrate his or her outstanding commitment to the Museum.

A NEW ELITE CIRCLE FOR THE MUSEUM'S DEVOTEES

This prestigious new circle brings together the MMFA's major donors, whose donations enable it to continue to be the only Canadian art museum that welcomes close to one million visitors a year to its collections and major exhibitions. In addition, these donors contribute to providing educational programmes and art therapy to over 300,000 students, families and community groups. New privileges were created for the members of the Elite Circle: private visits of exhibitions with friends, family or professional contacts; an exclusive visit of the Museum's conservation laboratories, unique in Quebec; the presentation of new acquisitions by a curator during a cocktail party; and an annual exclusive evening in the company of Nathalie Bondil.

A NEW CIRCLE FOR QUEBEC WOMEN OF INFLUENCE

The Museum's Women of Influence Circle (WOIC) is a group of women patrons launched in the fall of 2015. The initial idea was to bring together at least twenty women of influence in Quebec, each of whom would undertake to sponsor the exhibition *1920s Modernism in Montreal: The Beaver Hall Group* through an annual contribution of $5,000. Françoise E. Lyon, Senior Vice-president, Pembroke Private Wealth Management Ltd. and a Trustee on the Board of the MMFA's Foundation, was the first person to join the WOIC, and soon, thanks to her involvement, twenty-six other women had agreed to become members of this prestigious and close-knit Circle. Their participation not only made it possible to present the exhibition on the Beaver Hall Group but also to shine the spotlight on other Canadian women artists in the exhibition *HER STORY TODAY: Six Painters from Quebec and Canada*. Furthermore, the members of the WOIC have been able to invite women's community organizations to visit the Museum free of charge.

THE ANNUAL CAMPAIGN "MY MUSEUM, MY MASTERPIECE"

This year, the annual fundraising campaign raised $1.3 million, exceeding the initial goal of $1 million – a new record! This increase is due in part to the number of memberships that continues to rise, reaching 62,351 by March 31, 2016, and generating revenues in the order of $3.3 million – an all-time high! We are very grateful to all the VIP members of the Museum and all the individuals, companies, donors and foundations that have given us their support during this financial year.

To optimize the customer service offered to our members, we have installed for them a new VIP Lounge that includes a cloakroom better suited to their needs.

It should be remembered that the MMFA is a private museum – not a government-run institution – and its self-funding rate is one of the highest in the country. The Museum must generate almost 55% of

MARTIN THIBODEAU
President of the MMFA Foundation

DANIELLE CHAMPAGNE
Director of the MMFA Foundation

A driving force on the museum scene, the MMFA is a favourite among young philanthropists. Finishing 400 members in only three years, its Young Philanthropists' Circle is the envy of many. And it serves as a model!
– LA PRESSE, Montreal

Louis Dulos (1725-1813)
Tarsis Rescuing an Eyelide from Jerusalem Delivered by Princess Eleanor, or Poetry
About 1819-1822
Autograph replica after an original dated 1813
Oil on canvas
27.8 x 31.2 cm
MMFA, gift of Michel Descours, in tribute to Diane and David M. Stewart

its operating budget, 99% of its acquisitions of artworks and 100% of its additional operating costs related to the expansions. In this regard, we must acknowledge the importance of the great generosity of our donors and the outstanding commitment of our VIP members.

PLANNED GIVING: INSPIRING GENEROSITY

The year 2015-2016 was notable in terms of planned giving, and bequests in particular. The late Dr. Suzanne Gaouette left all her assets to the Museum, a total of over $2.3 million. Most of this sum, that is, $2 million, was capitalized last year for future acquisitions in decorative arts and design, and the sum of $300,000 was allocated this year to acquisitions for the collection of world cultures.

A major anonymous donor left us $1 million to support our educational initiatives, and we wish to express our warmest gratitude to his wife, his daughter and his son for their loyalty to the Museum.

Finally, we would like to acknowledge the gifts of the late Marguanta Ciuatana, Maria Lucienne Charron and Hélène DeCorwin, together with all the other gifts given during this period, which enable us to pursue initiatives that are essential to our mission and impossible to accomplish without this exemplary generosity.

A MAJOR CAMPAIGN THAT IS BEARING FRUIT

In 2014, in order to finance the construction, installation and operating costs of the new Michal and Renata Hornstein Pavilion for Peace, the reinstallation of the collections in the other pavilions and the increase in the number of educational and art therapy programmes in response to the exponential demand, a major fundraising campaign was launched with the goal of raising $49 million in five years. By March 31, 2016, almost $39 million had already been raised by the Foundation and its numerous volunteer canvassers, including Brian M. Levitt, who succeeded in convincing many generous donors to support our institution. Our thanks also go to our Director and Chief Curator, Nathalie Bondil, who has a vision of a humanist museum, socially committed to education, community outreach, well-being and therapy through the arts. Thanks to her close and sincere relationships with collectors who are passionate art lovers and wish to improve our society, we are able this year to announce some outstanding major gifts.

Thanks are also due to the Government of Quebec (the Ministère de la Culture et des Communications) for its vital funding of $18.5 million towards the construction of the new pavilion. We are also grateful to the Government of Quebec and to the Government of Canada for their grants of $1 million and $1.5 million respectively for the reinstallation of the collections of international art.

And finally, we are infinitely grateful to the late lamented Michal and Renata Hornstein for their extraordinary contribution, both the donation of their remarkable collection and their financial support of the operating fund for the Pavilion for Peace.

MICHEL DE LA CHENELIÈRE: AN EXEMPLARY PATRON FOR EDUCATION

Thanks to a second remarkable gift from Michel de la Chenelière of $2.1 million (spread over seven years, in addition to an initial gift of $3 million pledged in 2012 and spread over ten years), the Museum was able to add an additional storey to its fifth pavilion and thus to enlarge and extend its educational, social and therapeutic activities to an unprecedented extent.

The Museum Foundation also wishes to acknowledge the contribution of companies, individuals and private foundations that recognize the importance of encouraging scholastic success and perseverance. They are too numerous to be named, but we offer them all our most sincere thanks.

THE NEW CHAIR FOR QUEBEC AND CANADIAN CONTEMPORARY ART FROM 1945 TO TODAY: THE FIRST IN A QUEBEC MUSEUM THANKS TO GAIL AND STEPHEN A. JARISLOWSKY

For the first time in its history, thanks to an outstanding capitalized endowment of $2 million from the Jarislowsky Foundation, the Museum established a chair that will support all the activities connected with its collection of contemporary Quebec and Canadian art – acquisitions, research, conservation of works, exhibitions, education, publications and promotion – along with exhibitions of private collections of all kinds. Geneviève Goyer-Ouimette, Curator of Contemporary Quebec and Canadian Art (from 1945 to Today), succeeded Marie-Eve Beaupré as the incumbent of the Gail and Stephen A. Jarislowsky Chair.

THE FOUNDATION DEVELOPS NEW PARTNERS FOR THE MUSEUM

The Foundation's success in developing sponsorships and partnerships for the Museum, together with the sale of advertisements in the magazine M, has borne fruit. Amounting to over $850,000, the revenues produced by these activities have grown considerably, while new types of collaboration have made it possible to explore other avenues than those already used for major exhibitions.

RÉSEAU SÉLECTION, PARTNER OF "THURSDAYS AT THE MUSEUM"

On the International Day of Senior Persons, October 1, 2015, Réseau Sélection and the MMFA unveiled a brand-new weekly rendezvous designed for people aged 65 and over: Thursdays at the Museum. Thanks to this partnership, admission to the collections is now free of charge every Thursday from 10 a.m. to 5 p.m. for this age group. The initiative aims to promote and stimulate the cognitive health of retirees, in addition to helping them to remain socially active by participating in an interesting cultural activity.

A PROMISING FUTURE

The imminent opening of the Michal and Renata Hornstein Pavilion for Peace and the new Michel de la Chenelière International Atelier for Education and Art Therapy offer promising perspectives for development, but the Museum's funding needs continue to grow. That is why the Foundation, with the invaluable support of Jacques Parisien, Museum President since June 2016, has undertaken a series of reflections and consultations in order to draw up a strategic development plan for the next five years (2017-2021) with the goal of significantly increasing recurring self-generated revenues to benefit the Museum.

The Foundation team is committed to implementing this new action plan with enthusiasm and professionalism.

Our sincere thanks go to the members of the Foundation Board of Trustees and the volunteers of all the committees for their invaluable commitment.

A very special thank you to the members of the Museum's Volunteer Association, who have helped us to make this transition to a new management model, their open-mindedness, flexibility and readiness to adapt should not be overlooked.

In conclusion, we wish to express our warmest gratitude to Brian M. Levitt, Chairman of the Museum's Board of Trustees until June 2016, and to Jacques Parisien, who has taken over the reins, for their unwavering support and invaluable advice given so generously, and to Nathalie Bondil for her vision of an institution that encourages the well-being of society. A truly inspiring vision for current – and future – donors!

GAIL AND STEPHEN A. JARISLOWSKY CHAIR

"I am proud to have contributed to the creation of a Chair in Quebec and Canadian contemporary art, especially at the museum, which I have a particular fondness for, as I am convinced that it will contribute to the revision and promotion of Quebec and Canadian art, its artists and collectors."

– Stephen A. Jarislowsky

THURSDAYS AT THE MMFA: SENIORS AT THE MUSEUM!

"Réseau Sélection and the MMFA are joining forces to open the Museum's doors free of charge and offer interactive and educational activities to those aged 65 and over."

– VOIR, Montreal

▲
Gail and Stephen A. Jarislowsky with their daughter Monika. Photo: Pierre Longtin

IN TRIBUTE TO OUR GREAT PATRONS

We pay tribute to those whose exemplary generosity – donations of $1 million or more – has fostered the development of the Montreal Museum of Fine Arts since its founding as the Art Association of Montreal in 1860.

1860 – 1911
Angus, Richard B.
Drummond, Sir George A. and Lady Drummond
Gibb, Benaiah
Learmont, William John and Agnes
Ross, James
Shepherd, Francis J.
Smith, Donald Alexander, 1st Baron Strathcona and Mount Royal
Tempest, John W.
Van Horne, Sir William

1912 – 1938
Davies, A. Sidney
Meredith, Sir H. Vincent and Lady Meredith
Molson, Mabel
Morgan, F. Cleveland
Norton, Harry A.
Paterson, Mrs. R. MacD.

1939 – 1975
Ballantyne, Murray G.
Cheney, William Gilman
Davis, Sir Mortimer B. and Lady Davis
Drummond, Hunky R.
Hosmer, Elwood B. and Olive
Marler, Charles F. and Margaret
Molson, The Hon. Hartland de Montarville
Morrice, David R. and F. Eleanore
Parker, David W.
Phillips, Nail and Ivan E.
Pillow, Lucille
Simard, Joseph-Arthur
Stewart, Liliane and David M.
Townsend, Horsley and Annie
Van Horne, Adaline
—
J. W. McConnell Family Foundation

1976 – 1990
Corbeil, Maurice and Andrée
Cummings Family
Desmarais, Paul G. and Jacqueline
Hornstein, Michal and Renata
Hunter, Paul and Lily
Maithot, Paul and Marielle L.
McCall, Ronnie and Frances
Picasso, Jacqueline
Stern, Max and Ira
Young, Ira
—
J. A. DeSève Foundation
Nathan Cummings Foundation
Samuel and Saidye Bronfman Family Foundation
Volunteer Association of the MMFA
—
BCE

1991 – 2010
Boyd, Michael
Browns, Irwin and Freda
Paul G. Desmarais Family
Desmarais, Paul G. and Jacqueline
Gieber, Nahum and Sheila
Hornstein, Michal and Renata
Joyal, The Hon. Serge
Bernard and Louise Lamarre Family
Mendel, Anna and Joseph
Ricpelle, Yvault and Sylvie
Shaw, Sir Neil M. and Lady Elizabeth
Stern, Max and Ira
Stewart, Liliane and David M.
Tardif, Yvon M.
Ullman, Stella and Adolf
—
J. A. DeSève Foundation
J. Armand Bombardier Foundation
J. W. McConnell Family Foundation
The Macdonald Stewart Foundation
The Molson Foundation
Volunteer Association of the MMFA
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Abitibi-Consolidated
Bell
CIBC Bank
Hydro-Québec
Imperial Tobacco Group
National Bank
Power Corporation of Canada
Sara Lee Corporation
Shire Biochem

2011 –
Bailey, Bruce
Clark, W. Edmund
Anonymous
Bourgie Family
Claire and Marc Bourgie
Pierre Bourgie
Mrs. Claude Bourgie-Bovet
Boyd, Michael
Cacouette, Suzanne
Cataford-Blais, Sylvie and Simon Blais
de la Chenelière, Michel
Fournelle Family
Anonymous
Hornstein, Michal and Renata
Ivory, Joan F. and Neil B.
Bernard and Louise Lamarre Family
Lessard, Pierre H. and Andrée D.
Levitt, Brian M. and Claire Gohier
Murphy, Sean B.
Pathy, Laurence G. and Constance K.
Shaw, Sir Neil M. and Lady Elizabeth
Weider, Ben and Huguette
—
Jarislowsky Foundation
The Macdonald Stewart Foundation
RBC Foundation
Volunteer Association of the MMFA
—
Astral
Bell
BMO Financial Group
CN
Domtar
Hydro-Québec
Loto-Québec
Reitmans (Canada) Limited
SNC-Lavalin
TD Bank Group

2008-2013 MAJOR FUNDRAISING CAMPAIGN

The MMFA would like to thank the individuals, companies and foundations who pledged to make a major gift to the 2008-2013 Major Fundraising Campaign *A Great Museum at the Heart of a Great City* and who made an instalment between April 1, 2015, and March 31, 2016.

$10 MILLION AND MORE
Bourgie Family
Claire and Marc Bourgie
Pierre Bourgie
Mrs. Claude Bourgie-Bovet

$2 MILLION AND MORE
de la Chenelière, Michel
—
Hydro-Québec
Power Corporation of Canada

$1 MILLION AND MORE
National Bank
Reitmans (Canada) Limited

$500,000 AND MORE
The Trottier Family Foundation
—
BMO Financial Group
CGI Group
CN
TD Bank Group

$250,000 AND MORE
CIBC Bank
Desjardins Group
SNC-Lavalin

$100,000 AND MORE
Bovet, Jacques and Pierre
Maïlo, René and Marie Gagnon
Renaud, Richard J. and Carolyn
Royer, Raymond and France Denis
Wener, Jonathan I.

$ 50,000 AND MORE
Anonymous
—
The Birks Family Foundation
The Drummond Foundation
—
COGECO
Laurentian Bank
Lerko, Brosseau et Associés

$25,000 AND MORE
Hornstein, Michal* and Renata*

The Museum would also like to thank the twenty people who made donations of less than $25,000 towards their pledge between April 1, 2015, and March 31, 2016.

We would also like to extend our sincere thanks to the thousands of donors, including Museum employees, who generously contributed to this major fundraising campaign.

2014-2019 MAJOR FUNDRAISING CAMPAIGN

The MMFA would like to thank the individuals, companies and foundations who pledged to make a major gift to the 2014-2019 Major Fundraising Campaign *Art is Good for You* and who made an instalment between April 1, 2015, and March 31, 2016.

$5 MILLION AND MORE
Hornstein, Michal* and Renata*

$1 MILLION AND MORE
Clark, W. Edmund
Anonymous
—
Bell

$500,000 AND MORE
Maurice, Jacques and Dominique Bertrand
—
Domtar

$250,000 AND MORE
Cominar
Enbridge

$100,000 AND MORE
St-P. Harrison, Michael
—
J. A. DeSève Foundation
Macdonald Stewart Foundation
Stephan Critser Foundation
—
Michaels
Pomerleau

$50,000 AND MORE
Fontaine, Yves
Lapointe, G. Pierre
—
Borden Ladner Gervais LLP
Deloitte
Great-West Life, London Life and Canada Life

$25,000 AND MORE
Anonymous
Fabi, Jean
Lessard, Pierre H. and Andrée D.
Murphy, Derek
Roy, Yves
—
Jacques and Michel Auger Foundation

The Museum would also like to thank the 52 people who made donations of less than $25,000 towards their pledge between April 1, 2015, and March 31, 2016.

We would also like to extend our sincere thanks to all the donors and Museum employees who generously contributed to this major fundraising campaign.

2015-2016 ANNUAL FUNDRAISING CAMPAIGN

A TRIBUTE TO OUR BENEFACTORS AND DONORS

The MMFA would like to extend its sincere thanks to the individuals, companies, and foundations who made generous financial contributions to Museum life between April 1, 2015, and March 31, 2016, or announced an outstanding pledge towards a major gift to support Museum projects, acquisitions, or benefit events.

$100,000 AND MORE

Lovell, Brent M.

$50,000 AND MORE

van Berkom, J. Sebastian

$25,000 AND MORE

Le Blanc, Guy and Marie-Christine Morin
Romano, Alfredo and Mirka

$15,000 AND MORE

DeGrandpré, Hélène
Forbes, Michael M. and Michelle Seliakas
Fournelle, Roger
Ott, Jeffrey and Suzanne Legge

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Sophia Fund

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Bailey, Bruce
Duchesneau, Claude
Lamarre, Bernard
Lamarre, Jacques and Céline Rabeau
Sabourin, Jacqueline
Weatherall, Doris S.C.B.

Woods LLP

$5,000 AND MORE

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Broadbent, David G.
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Couture, Hélène
Desmarais, Janine
Deegan, Paul and Rebecca Goldfarb
Dyer, Roger, M.D.
Dyer, Daniel
Druckmann, Louise
Gagnon, Yves
Gelb, Caroline
Gowley, David and Linda Loch
Gouin, Jacques
Hogg, Michael
Hubert, Anne-Marie
Lacoursière, François
Lapointe, Charles
Lépine, Johanne
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Mouvements, Remparts inc.
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Beauchemin, Roger L.
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Bélanger, Robert E.
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Blick, Bonnie
Blondin Brashman, Claudine
Boklaz, Evelyn
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Bovet, Sylvie
Bovis, Hélène
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Brantman, Barbara B.
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Brosseau, Pierre-Richard Sara Leigh
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Gagnon Gagnon, Solange
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Miedl, Mark
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Molson, Eric H.
Molson, Stephen E. and Nancy
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Morel, Georges E.
Myles, Anne
Naddaf, Rabih
Nadler, Ruth
Olliet, Helen
Ott, Louise
Ouellet, Yvette and Hélène Chalifoux
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Ouellette, Denise
Paquet, J.C.
Briscoe, Robert
Peppers, John J.
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Pepall, Rosalind
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Perrin, Daniel and Nicole Bourassa
Pesca, Vivian
Power, William
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Racine, Louis
Rajotte, Robert
Ralet, Sandrine
Raymond, Nicolas
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Reeves, François
Reitman, Sherry H.
Remagg, Frank Watson
Rimbaud, François
Rindress, Donna
Rivet, André
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Schubert, François
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Wilson, Gerald
Amory Ross
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Vos Ivanovitch, Vicky
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Wales, Mark
Wexler, Huguette
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Woolrich, Kathy
Young, Chris
Zaalkoff, Norman
Zeki, Catherine

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Irene Schmidt and Paul Lefty Fund of the Toronto Jewish Foundation
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Yves Boulanger Fund, Jun

B. Sheffield & Co. (Canada)
BMO Groupe
Nomura Securities
Scotia Bank

$500 AND MORE

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Alouadi, Youssef, Mr. and Mrs.
Amyot, Bernard
Anaf, Charles
Ranger, Brigitte
Beaulieu, Michel and Marie
Bélanger, Pierre C.
Bélisle, Pierre
Benoit, Geneviève
Bolay, Patricia
Bourget, Amélie
Boutet, Kim
Brocatto, Suzanne
Brody, K. David
Brodo, Anna
Brunet, Claude
Bui, Anh
Bureau, Alain
Champagne, Danielle
Charbonneau, Marc
Clarke, Lennon
Clarke, Mark F.
Collins, John
Corbeil Lacasse, Micheline
Corsello, Anne-Wen
Crépeau, Jean
Crowe, Richard and Sylvie
Desjardins, Denise J.
Desjardins, Yves
Anonymous
Dodd, Anita
De Lamirande, Michèle
Delvaux, Rene
Donachie, Douglas V.
Dore, Bernie
Dos Santos, Sylvain
Duchange, Yves
Duquette, France
Duval, Louise-Renée
Elie, Jacques
Anonymous
Evans, Carole
Fata, Tony
Faucher, Denis
Feli, Cyrillia
Felt, Douglas
Fine, Thea A.
Fischette, Denise
Fogan, Robert
Fortado, Dan-Joe
Gagné, Paul
Gagnon, Mark
Gagnon, Pierre L.
Gird, Neil
Gorghos, Ghislaine
Gosbee, Mike
Gosselin, Mervyn
Graham, Jacques
Guillet, Martin
Harrison, Janet
Hersey, Robert M.
Hewes, Joy and Rod
Hollywood, Robert Blake
Holley, John M.
Huck, Gilles
Hunt, Lee
Ghirelli, Cecil
Kagan, Helen
Laberge, Pierre
Lachey, David G.
Lamothe, Rachel
Lambert, Lise
Lapalme, Jacques
Lavoie, Micheline
Lavallée, François
Leblanc, Claude
Leduc, Chantal
Lemieux, Maxime
Leonard, Gabriel
Lessard, Rem
Linehham, Harvey
Loader, Ralph
Lord, Guy and Monique
Lynch-Staunton, Diana
Lyon, Françoise E.
Mahieu, Thomas
Malkoff, Alicia
Marchand, Ingrid
Markiewicz, Wieczysław and Jadwiga
Mark, Allan
Marshall, Douglas C.
Martocci, Angela
Masset, Lilian
Mcalpine, Pierre-Yves
Michaud, Julien
Mikula, Krystyna E.
Anonymous
Mongeau, Jean-Pierre
Mongeon, François-Xavier
Morneau, Michael
Morgan, John D.
Morin, François
Munro, Robert L.
Patenic, Claude
Pelletier, Micheline
Pomeroy, Marnie
Pommier, Paul
Prattle, Paule G.
Price Lawrence, Sandra
Prupas, Michael
Putnam, Kathleen
Reeves, Dena
Reitman, Dorothy
Renaud, Marc
Rigaud, Sylvain
Robinson, André
Roy, Maria
Sala, Joan
Schwarzwald, Robert
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St-Germain Kavanagh, Olivier
Tassé, Renée Mc ol
Thabet, Michel
Tomlinson, James
Torrey, David L.
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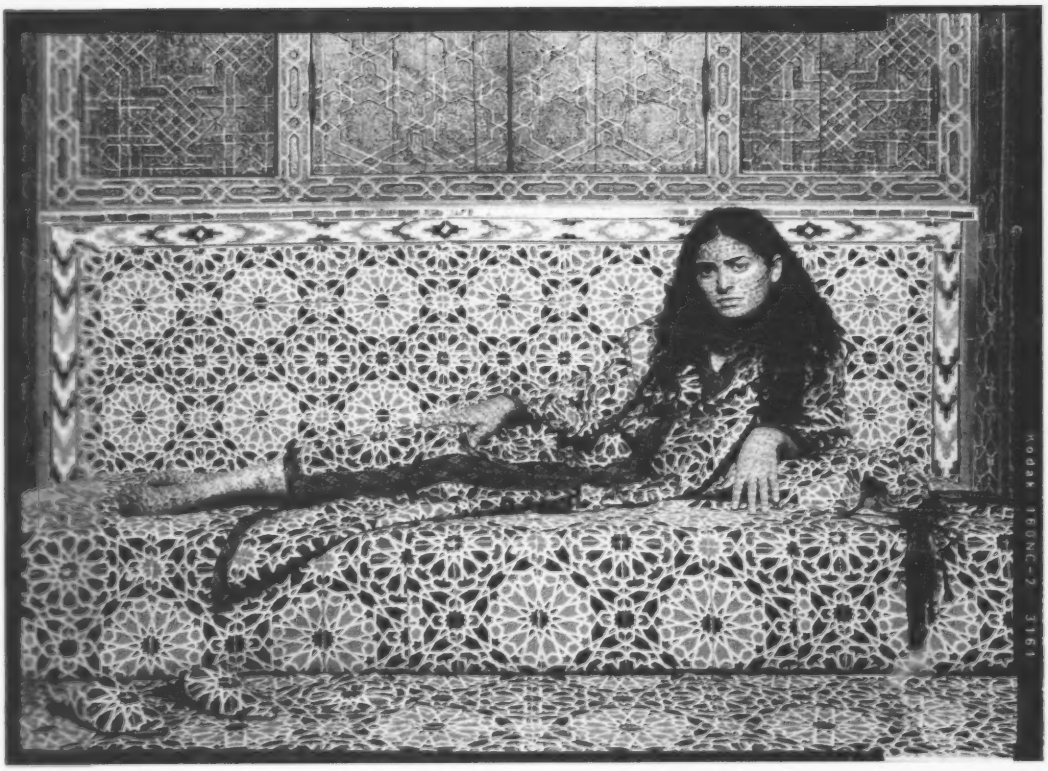
Turcotte, Michel
Turmel, Jean
Vanasse, Mario
Vandal, Luc
Wilson, Mary E.
Winser, Susan E.
Wittmeyer, Ethel
Worms, Roland
Yelin, Melvin M.
Zerbisias, Dionysia

The Charitable Gift Funds
...anda Foundation
Grant Family Foundation

Many thanks to the thousands of donors, including the Museum employees, who made contributions of less than $500.

The Montreal Museum of Fine Arts Foundation has made every effort to ensure the accuracy of the information on this list. If we have made any mistakes, please accept our apologies and send your corrections to foundation@mbamfl.org.



Lalla Essaydi (born in 1956), *Harem, No. 2*, from the series "Harem," 2009, chromogenic print, 4/15, 101.6 x 85 cm. MVBA, purchase, Lesley and Anne Townsend Bequest.

VOLUNTEER ASSOCIATION REPORT

The Montreal Museum of Fine Arts Foundation welcomes the involvement of the Volunteer Association, which, by its exemplary philanthropic activities, has been contributing to the Museum's development and the enrichment of its collections since its founding in 1948 as the Ladies' Committee. On March 31, 2016, the Board of Trustees unanimously adopted the dissolution of the Association, from the point of view of its legal status, and it is now part of the Foundation. Under the aegis of the Association's Executive Committee, its volunteer members worked hand in hand with the Foundation and the Museum to organize the Ball, which remains the institution's most important fundraising event, generating net profits of approximately one million dollars each year.

The Foundation wishes to thank Anne-Marie Côté, Head of Benefit Events (as of March 31, 2016), who worked with the members of the Volunteer Association's Board of Directors during this crucial period of restructuring and ensured the successful completion of several benefit events.

We would also like to mention that five members of the Association's Board of Directors stepped down: outgoing Co-president Alexandra MacDougall; Secretary David Gawley; France Denis Royer; Michelle Mackay; and Katia Robillard. The Foundation thanks these colleagues, key figures in the Association for many years, for their dedication and outstanding contribution.

This past year, the benefit programming was spectacular: the boldly original Museum Ball; an outstanding concert by Angèle Dubeau and La Pietà in a Benefit Soirée; the second edition of *A Night at the Museum*; and the second edition of BIJOUX–ART. Thanks to the net profits generated by these events, the Association supported the Museum's exhibition programming and publications, its educational activities and art acquisition programme.

BENEFIT SOIRÉE

On Wednesday, May 6, 2015, Bourgie Hall welcomed a vibrant and moving concert starring the world-famous violinist Angèle Dubeau, accompanied by her ensemble La Pietà. *Carte blanche to Angèle Dubeau and La Pietà*, the fourth in a series of Benefit Soirées organized by the Volunteer Association, was attended by an audience of 350 and garnered a net profit of $51,776.

The concert, hosted by Richard Turp, was preceded by a cocktail reception in the "Age of the Manifesto" gallery and followed by a meet and greet with the artists.

A heartfelt thank you goes to the Co-presidents of the soirée, France Denis Royer and Michelle Mackay, for their infectious enthusiasm and tireless support, and also to the members of the Steering Committee for their invaluable collaboration. We must also acknowledge the support of our partners, Scotiabank, Power Corporation of Canada and Bell, and the generous participation of L'Auberge sur la Route, Borsao Bodegas, Le Glacier Bilboquet, Charlotte Lefebvre and Studio Lézard.

A NIGHT AT THE MUSEUM

Presented by CN, the second edition of *A Night at the Museum*, designed for families and chaired by Caroline Savic, was held on Saturday, June 13, 2015, with the participation of spokesperson Virginie Coossa.

After a light snack, parents and children were invited to a fun educational tour on the theme *A Family Safari*. Developed in collaboration with the Foundation and Education and Community Programmes at the Museum, this activity enabled the Volunteer Association to raise over $78,790 in net profits, thanks to which 155 classes of students from disadvantaged neighbourhoods, some 4,500 children, were bussed to the Museum free of charge to enjoy a memorable educational and cultural experience.

The Volunteer Association wishes to thank its philanthropic partners – The Alan and Roula Rossy Foundation, Canada Steamship Lines, CIBC Wood Gundy, GE Capital, Shuki Ho and The Zeller Family Foundation – without whom this event would not have been possible, together with all its patrons, sponsors and donors and the members of the steering committee.

THE 2015 MUSEUM BALL

On November 21, 2015, the Museum Ball was attended by 828 guests and 91 Young Philanthropists who attended the After Ball. It was a brilliant artistic event inspired by the theme *Live Art Loud*, based on the Museum's innovative activities in the social and educational fields. The evening raised the profiles of several of Montreal's emerging artists, who were tasked with creating original decors for the galleries.

Thanks to the energetic leadership of the Ball Co-presidents – Victor G. Dodig, President and CEO of CIBC, Calin Rovinescu, President and CEO of Air Canada, and Richard Speer, President of Attraction Media – together with all the members of the Steering Committee, a net profit of $1,023,716 was raised.

This brilliant event, orchestrated by Tania Dupont, President of the Steering Committee, was designed by art director Lysanne Pepin in collaboration with artists A785 (Alex Lesage, Francis Rudman and Laurent Veilleux), Azamit, Design by Judith Portier, #FILLESDEDESIGN, Graphics eMotion, Émilie F. Grenier, Sophie Julien, L'Œil, Annie Legault, Andrew Ly and Melissa Matos of TRUSST, Eric Mackay, Patrick Pepin and Oliver Stenberg. Dinner was a feast created by Chef Helena Loureiro (Portus Calle / Helena) and executed by Chef Marc Lintanf of the Fairmont Queen Elizabeth catering service under the direction of Armando Arruda.

The Association expresses its gratitude to all the sponsors, participants, donors and volunteers who, from near and far, gave their support to the Museum Ball.

BIJOUX–ART

BIJOUX–ART won the hearts of its guests on March 17, 2015, with a highly theatrical parade presenting creations by international artist jewellers selected by Noël Guyomarc'h. Under the artistic direction of the gifted Pascale Bussières, assisted by the Montreal stylist Azamit, the event took on the look of a fashion capital, with fifteen Montreal notables from the world of the arts modelling contemporary jewellery and outfits by Denis Gagnon.

The general public was invited to the BIJOUX–ART pop-up boutique on March 18, 19 and 20 to purchase these outstanding pieces. This benefit raised $53,802 in net profits that went towards the acquisition of Jean-Michel Othoniel's *Peony Knot*, now installed in the new Michal and Renata Hornstein Pavilion for Peace.

Our sincere thanks to Lucie Bouthillette, President of the event, who gave generously of her time and energy, and all the members of the Steering Committee, whose invaluable assistance made the evening such a success. We would also like to salute the contribution of Anna Mendel, who initiated the project and was the guest of honour at this second edition. The Museum's Volunteer Association wishes to acknowledge the generous funding of Pomerleau and Provencher Roy, proud partners of BIJOUX–ART. In conclusion, Ms. Bouthillette thanks all the friends, patrons, donors and sponsors for their unwavering support.

INVALUABLE SUPPORT FOR THE MUSEUM

The Association is proud to have been able to present the Museum with the sum of $1,011,800 for the 2015-2016 fiscal year, thanks to its numerous fundraising activities. This contribution was used for

▶
Théodore Chassériau (1819-1856)
Portrait of Comtesse de Rémichamont crossing the Haut
1854
Oil on canvas
116.7 x 89.3 cm
MMFA, purchase, The M. Hearn Campaign 1988 – 503 Fund and the Montreal Museum of Fine Arts Volunteer Association Fund

the mounting of the exhibitions *Toulouse-Lautrec Illustrates the Belle Époque*, *Focus. Perfection – Robert Mapplethorpe* and *Chagall: Colour and Music*, the publication of the accompanying catalogues and the volume devoted to the Museum's collection of international art, the fundraising campaign for the inauguration of the Michal and Renata Hornstein Pavilion for Peace, the acquisition of Jean-Michel Othoniel's *Peony Knot* and the school programmes.

The Volunteer Association again offers its warmest thanks to all the donors, sponsors and participants who contributed to the success of its activities.

MICHÈLE PLOURDE and **CAROLINE SAVIC**
2015-2016 Co-presidents
Volunteer Association of the Museum

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TRUSST: Andrew Ly and Melissa Matos

◄
Théodore Chassériau (1819-1856)
Portrait of Comte Oscar de Kerchenault Leaving for the Hunt
1854
Oil on canvas
115.2 × 89.5 cm
MMFA, purchase, the Museum Campaign 1988-1993 Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund

ARTE MUSICA FOUNDATION

193 CONCERTS AND EDUCATIONAL MUSICAL ACTIVITIES FOR 43,093 PEOPLE

In its eighth year in residence at the Montreal Museum of Fine Arts (MMFA) and its fifth season in Bourgie Hall, the Arte Musica Foundation (AMF) presented 193 music events attended by 43,093 people. Between September 10, 2015, and August 21, 2016, the Museum's musical programme included:

159 CONCERTS ATTENDED BY 42,007 PEOPLE:

- 99 concerts presented by the Arte Musica Foundation (attendance of 27,094):
  - 87 concerts attended by 24,138 paying spectators: an increase of 11.5% in the number of concerts and of 9.3% in attendance in comparison with the previous season;
  - Two free events attended by 924 people: a concert in the context of the Education and Community Programmes (ECPD) project *Sharing the Museum* and the CBC's traditional *Sing-In* presented at Christmas time;
  - Ten school matinées attended by a total of 2,032 people in Bourgie Hall or the Maxwell Cummings Auditorium.
- 60 concerts presented by companies and musical organizations that rented Bourgie Hall (total attendance of 14,913).

34 EDUCATIONAL ACTIVITIES FOR 1,086 PEOPLE:

- 12 music workshops (335 people)
- A series of seven musical improvisation workshops (63 people)
- 14 lectures (640 people)
- One film (48 people)

CONCERTS BY THE ARTE MUSICA FOUNDATION IN BOURGIE HALL

The AMF's programming continues to earn the admiration of professional musicians and music lovers for its quality and diversity. Bourgie Hall remains one of the most beloved venues in Quebec because of its acoustics, its beauty and its comfortable seating. The hall's warm sound makes listening to concerts there a real pleasure.

The 2015-2016 season followed the successful pattern of previous seasons, including its concerts presented in connection with the exhibitions; the continuation of all J. S. Bach's cantatas; a focus on a great composer, this time Franz Schubert, the "Violons du Roy" and "Musicians of the OSM" series; shows for families, jazz and world music concerts and a repertoire covering five centuries of music from the Renaissance to today.

The AMF continued to support young performers by inviting them to take part in concerts featuring internationally renowned artists from Canada and abroad. This unusual formula has proved particularly beneficial for the professional development of young musicians just starting their careers. Composers also benefit by support from the AMF. The fourth work commissioned by the Foundation was an invitation to the American-born Canadian composer Luna Pearl Woolf to write a piece inspired by a monumental sculpture in the MMFA's collection, Jim Dine's *At the Carnival. One to One to One*, for three female voices, three cellos and three basses, was premiered in Bourgie Hall on May 12, 2015.

In conclusion, the AMF continued to develop and consolidate its numerous partnerships in co-production and co-distribution with local music organizations to benefit the entire community.

A FEW FIGURES

The number of concerts for the general public presented by the AMF has been increasing consistently, from 50 in the opening season to 66 in the second year, 71 in year three and 78 the following year, reaching a total of 87 this season.

In addition, the proportion of foreign to Canadian artists continued to increase; by 2015-2016, almost 40% of guest artists came from abroad, a number of them performing in Montreal for the first time.

The average occupancy of the hall remained stable at about 60%, which is remarkable considering the number of concerts and the range of genres offered. Sixteen concerts were sold out (an increase of 3% over the previous year): six concerts of Bach cantatas, three of the Christmas-time concerts, one concert linked to the Beaver Hall Group exhibition, one concert by the Violons du Roy and the inaugural concert performed on Bourgie Hall's 1859 Érard piano – a superb, entirely restored instrument acquired in February 2015, adding to the already impressive collection of keyboard instruments in Bourgie Hall.

Arte Musica continued to offer a range of affordable prices to foster accessibility. The average price of a ticket for the general public was $37.50 with a 15% discount for Museum VIPs, a 50% discount for people aged 34 and under, a 10 to 20% discount with the simultaneous purchase of tickets to several concerts and up to 30% off subscriptions to all of the Bach cantatas and the series of concerts by the Violons du Roy. It should be noted that the Museum's VIP members constitute 44.3% of the clientele for concerts, demonstrating the mutual interest and kinship between the MMFA and the AMF.

HALL RENTALS FOR CONCERTS

Bourgie Hall was rented by 22 music organizations for the presentation of their concerts. The number of rentals was lower in comparison to the previous year (-10%), and the attendance rate for these concerts was 53.8%.

EDUCATIONAL ACTIVITIES

The AMF also presented lectures and films connected with the themes of its concerts for the general public. A new activity was developed for music-loving adults: a series of hands-on workshops in musical composition. About ten participants greatly appreciated the directed free improvisation approach, which culminated in a public performance in the auditorium.

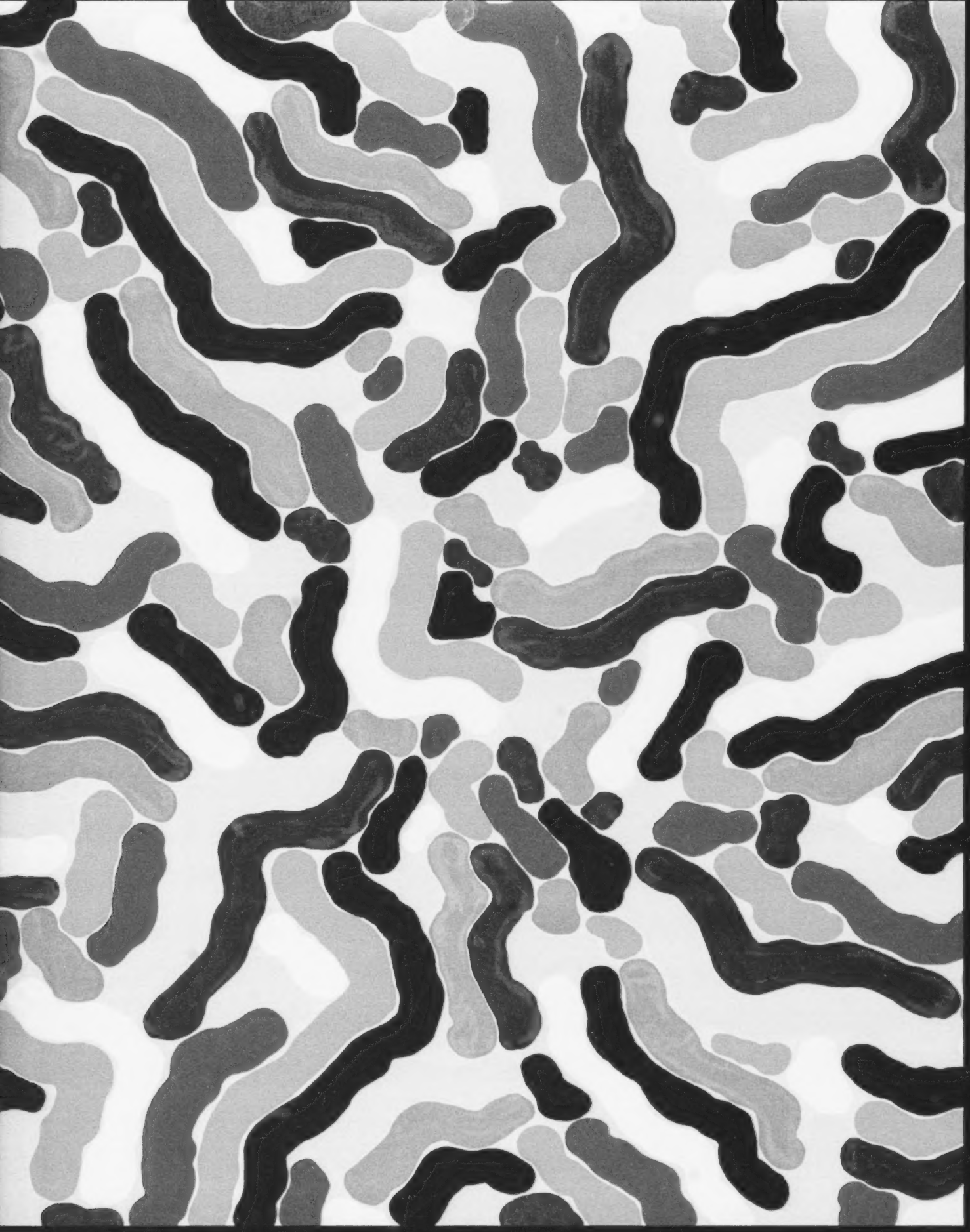
The Exploration Workshops designed for the Family Weekends at the Museum were also much appreciated. The workshops, programmed in collaboration with the ECPD, covered subjects as diverse as Chinese music, opera, jazz and the music of New France and the discovery of instruments such as the piano and the flute. The School Matinées, as popular as ever, were presented in collaboration with the ECPD and Jeunesses Musicales du Canada.

All the educational activities were presented by well-respected professionals in their fields and offered to the public free of charge, with the exception of the improvisation workshop.

In conclusion, 2015-2016 was a year of consolidation. Now well established at the Museum, Arte Musica looks forward to the future with confidence and hopes to continue its important contribution to promoting the musical milieu in Quebec and highlighting its musicians' practice. The AMF wishes to thank the MMFA for its unfailing and indispensable support. The success of this association is worthy of mention, for it is unique.

ISOLDE LAGACÉ
General and Artistic Director
Arte Musica Foundation

▶
François Lacasse (born 1939)
Big Compilation III
2011
Oil on canvas
190.5 x 254 cm
MMFA, gift of François Lacasse



EXHIBITIONS PRESENTED AT THE MUSEUM

MARVELS AND MIRAGES OF ORIENTALISM
From Spain to Morocco, Benjamin-Constant in His Time
January 31 – May 31, 2015
A co-production of the MMFA and the Musée des Augustins, Toulouse

BENOIT AQUIN
Megantic in Pictures
February 18 – May 24, 2015
An MMFA production

HIGH-PERFORMANCE GEAR
Quebec Design on the Podium
March 1 – November 29, 2015
An MMFA production

MARION WAGSCHAL
Portraits, Memories, Fables
April 9 – August 9, 2015
An MMFA production in collaboration with the Art Gallery of Nova Scotia

FOCUS ON THE COLLECTION
From Gainsborough to Moore, 200 Years of British Drawings
April 15 – August 16, 2015
An MMFA production

LABYRINTH
Temporary installation by NIP PAYSAGE in the Sculpture Garden
May 22 – September 30, 2015
An MMFA production

METAMORPHOSES
In Rodin's Studio
May 31 – October 18, 2015
A production of the MMFA and the Musée Rodin, Paris

MICHAEL WILLIAMS
Yard Salsa
June 9 – September 27, 2015
An MMFA production

GEORGE S. ZIMBEL
A Humanist Photographer
September 9, 2015 – January 3, 2016
An MMFA production

OWEN KYDD
Durational Photographs
September 10 – December 6, 2015
A production of the MMFA and Le Mois de la Photo à Montréal

HER STORY TODAY
Six Painters from Quebec and Canada
October 8, 2015 – July 24, 2016
An MMFA production

1920s MODERNISM IN MONTREAL
The Beaver Hall Group
October 24, 2015 – January 31, 2016
An MMFA production

CÉLESTE BOURSIER-MOUGENOT
from here to ear x.19
November 25, 2015 – March 27, 2016
An MMFA production

THE ART OF PLAY
Quebec Toymakers' Recent Designs
December 7, 2015 – February 26, 2017
An MMFA production

MATHIEU BEAUSÉJOUR
The Shapes of Politics
December 19, 2015 – June 12, 2016
An MMFA production

THE RECOVERY OF ANTIQUITY
From the Renaissance to Neoclassicism in France and Italy
January 12 – June 26, 2016
An MMFA production

POMPEII
February 6 – September 5, 2016
A production of the MMFA in partnership with the Royal Ontario Museum, in collaboration with the Museo Archeologico Nazionale di Napoli and the Soprintendenza Pompei

MUSEUM EXHIBITIONS ON TOUR

THE FASHION WORLD OF JEAN PAUL GAULTIER
From the Sidewalk to the Catwalk
Grand Palais, Paris
April 1 – August 3, 2015
Kunsthalle der Hypo-Kulturstiftung, Munich
September 18, 2015 – February 14, 2016
Dongdaemun Design Plaza (DDP), Seoul
March 26 – June 30, 2016
A production of the MMFA in collaboration with the Maison Jean Paul Gaultier

METAMORPHOSES
In Rodin's Studio
Virginia Museum of Fine Arts, Richmond
November 21, 2015 – March 13, 2016
A production of the MMFA and the Musée Rodin, Paris

MARION WAGSCHAL
Canada Gallery at Canada House, London
February 5 – April 17, 2016
A production of the MMFA in collaboration with the Art Gallery of Nova Scotia

1920s MODERNISM IN MONTREAL
The Beaver Hall Group
Art Gallery of Hamilton
February 20 – May 8, 2016
An MMFA production

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MICHAEL WILLIAMS
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Air Canada, Volunteer Association of the MMFA, Young Philanthropists' Circle of the MMFA

METAMORPHOSES: IN RODIN'S STUDIO
Fiera Capital
Air Canada, Bell, Clot, MABI, *Montreal Gazette*, *La Presse*, Richter, Tourisme Montréal, Volunteer Association of the MMFA

CÉLESTE BOURSIER-MOUGENOT
Mondou, RBC Foundation
Air Canada, Pépinière Oka Fleurs, Service de coopération et d'action culturelle du Consulat général de France à Québec, Young Philanthropists' Circle of the MMFA

1920s MODERNISM IN MONTREAL: THE BEAVER HALL GROUP
A. K. Prakash Foundation
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RBC Foundation
Canada Council for the Arts, Antoine Ertaskiran

POMPEII
RBC
Air Canada, Bell, Clot, Il gruppo dell'arte – Judith Bérard and Jean Rizzuto , Metro, *Montreal Gazette*, *La Presse*, Moira and Alfredo Romano, Tourisme Montréal, Volunteer Association of the MMFA, Zonin

THE FASHION WORLD OF JEAN PAUL GAULTIER (on tour)
Air Canada, Jolicoeur International

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Réseau Sélection

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We would like to thank our sponsors for their valued support.

The Museum also extends its thanks to Québec's Ministère de la Culture et des Communications and the Department of Canadian Heritage for their essential contribution, and the Conseil des arts de Montréal and the Canada Council for the Arts for their ongoing support.

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At all times, the Trustees respect *the Code of Ethics for Trustees of the Montreal Museum of Fine Arts*. No complaints have been filed with regard to the application of this Code. Each year, all of the Museum's Trustees sign a declaration confirming that they are aware of the Code and agree to respect it. In 2015-2016, all Trustees signed this declaration.

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ISOLDE LAGACÉ

Cover:
Jean-Michel Othoniel (born in 1964),
The Peony Knot, 2015,
mirrored blown glass, stainless steel,
300 x 300 x 300 cm.
MMFA, purchase, Galerie Transparent
Bequest; Bijoux d'Art 2016 Fund,
generously made possible
by Galerie Perrotin.
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